National Theatre Annual Report 2011–2012

National Theatre

Annual Report 2011–2012

'...the National Theatre must... bulk large in the social and intellectual life of London... It must not even have the air of appealing to a specially literary and cultured class. It must be visibly and unmistakably a popular institution, making a large appeal to the whole community.

It will be seen that the Theatre we propose would be a National Theatre in this sense, that it would be from the first conditionally – and, in the event of success, would become absolutely – the property of the nation.'

Preface (1904) to *A National Theatre: Scheme and Estimates*
by William Archer and Harley Granville Barker, London 1907

'What we've sought to do with our work is to be ambitious and very popular, not because we want to be commercial but because those were the goals of [Shakespeare's] theatre that sprung from the south bank of this river 400 years ago. I've always had an impresario's interest in developing productions – whether new or old – that would be as interesting as possible to as many people as possible.'

Nicholas Hytner, *New York Times*, September 2011

Supported by
ARTS COUNCIL ENGLAND

Annual Report

For the 53 weeks ended 1 April 2012

02 Board and Advisers
05 Purpose, Vision and Objectives
06 John Makinson, Chairman
09 Nicholas Hytner, Director
10 The Year in Review
12 Artists and Audiences
19 National Theatre Productions
23 Awards
24 Digital, Learning and Public Engagement
34 National Theatre Future
38 NT Studio
41 Leadership
42 Sustainability
49 Fundraising
50 Supporters
60 Performers
62 NT Associates and Committee Membership
63 NT Heads of Department; photograph captions

In this document, The Royal National Theatre is referred to as "the NT", "the National", and "the National Theatre".

The full Financial Review and Financial Statements (and this Annual Report) are available to download at **nationaltheatre.org.uk/annualreport** The Trustees' Report comprises those items on pages 2 – 5 and 10 – 63 of the Annual Report and pages 1 – 13 of the Financial Statements.

If you would like to receive it in large print, or you are visually impaired and would like a member of staff to talk through the publication with you, please contact the Board Secretary at the National Theatre.

Board and Advisers

Board Members

Chairman John Makinson
Peter Bennett-Jones
Ursula Brennan
Dominic Casserley
Susan Chinn CBE
Tim Clark
Howard Davies
Lloyd Dorfman CBE
Glenn Earle
Aminatta Forna
Farah Ramzan Golant CBE
Ros Haigh
Neil MacGregor
Kate Mosse
James Purnell
Tessa Ross
Clive Sherling

Executive

*Director**
Nicholas Hytner
Executive Director
Nick Starr
Chief Operating Officer
Lisa Burger
Deputy Executive Director
Kate Horton
(joined May 2012)

Associate Directors

Sebastian Born
Howard Davies
Marianne Elliott
Katie Mitchell
Rufus Norris
Ben Power
Bijan Sheibani

Bankers

Coutts & Co
440 Strand, London
WC2R 0QS

Auditors

PricewaterhouseCoopers LLP
7 More London Riverside
London SE1 2RT

*The term "Director" is a traditional title used at the National. Neither the Director, the Associate Directors, nor other members of the Executive are directors under the Companies Act, 2006

The National Theatre of Great Britain

Our Purpose

The National Theatre is dedicated to the constant revitalisation of the great traditions of the British stage and to expanding the horizons of audiences and artists alike. In its three theatres on the South Bank in London, it presents an eclectic mix of new plays and classics from the world repertoire with seven or eight productions in repertory at any one time. The National Theatre aspires to reflect in its repertoire the diversity of the nation's culture.

With a commitment to openness, wide-reaching engagement and access for everyone, the National shares its resources, energy and creativity with audiences and theatre-makers around the globe; using its Studio for research and development of new work, offering extensive learning and public engagement programmes, touring and broadcasting in the UK and internationally, and creating innovative digital content.

Our Vision

The National Theatre strives to be a national centre of theatrical arts, central to the creative life of the country and unmatched in the world for scale, range of repertoire and audience reach. It aspires to produce to the highest standards by attracting the best artists and staff and by providing an environment which stimulates them to realise the fullest extent of their talents. Education and public engagement are founding principles for the NT and are central to our vision of the future.

Our Objectives

— The Artistic Programme and Artistic Development. The NT presents a balanced artistic programme, staging around 20 productions a year from the whole of world drama, with a specific responsibility for the creation of new work and representing the widest range of voices

— Audiences. The NT is tireless in trying to reach more people, broaden our audiences and give them an unparalleled experience

— Learning & Engagement. The NT aims to be an inspirational, internationally recognised resource for lifelong learning about and through theatre

— Leadership. As a *national* theatre, the NT takes responsibility for fostering the health of the wider British theatre

— Sustainability. The NT operates in a financially and environmentally responsible manner, whilst striving to increase self-generated income

— Innovation. The NT actively considers the way in which it operates, and strives to innovate in all areas of its activity.

John Makinson
Chairman

The *National* Theatre often seemed an inadequate designation of the work, and reputation, of our organisation during the 12 months covered by this review. *War Horse*, a production that began life in the confines of the NT's Studio in London, has since prospered, creatively and commercially, around the world. The huge success of *One Man, Two Guvnors* on the Lyttelton stage has since been matched in the commercial theatre both in London and in New York. Our NT Live cinema broadcasts of National Theatre productions, and the growing worldwide audience for our digital programmes and platforms, have helped to ensure that the National maintains its reputation as the most active and ambitious performing arts organisation of its kind anywhere in the world.

We are, at the same time, emphatically the National Theatre, filling our three houses on the South Bank with a range of repertory that draws on the great traditions of British theatre but also attracts new audiences to new plays and new writers.

It is a challenging agenda, and it gets more challenging by the year. Yet the management team led by Nicholas Hytner, our Director, Nick Starr, our Executive Director, and Lisa Burger, our Chief Operating Officer, have shown that they possess the skills, experience and ambition to keep developing an organisation that is enormously more complex and diverse than the National Theatre that they inherited a decade ago. Income has doubled – to £80m – over that period, but even that statistic scarcely does justice to the increase in the NT's reach and to the scale of its creative accomplishments. Last year the NT gave 1,746 performances of 27 productions to an audience of 2.3m people. In 2012 its productions will account for 38% of all tickets bought by playgoers in London, the most demanding and exciting theatre capital in the world.

The physical structure of the National Theatre, designed in a different era for a different set of priorities, is no longer fit for the purpose. So we have embarked on a £70m project to enlarge, modernise and enhance the NT, making it more attractive and accessible to visitors, and better able to fulfil our public purpose as a centre for theatre craft and education. I am delighted to report that we have commitments already for £59m of our total target, though no-one is pretending that the next £11m will be easy to find in this difficult economic and financial environment.

Two valued colleagues retired from the Board this year: Kwame Kwei-Armah, who stepped down to become Artistic Director of Baltimore's Center Stage, and Rachel Lomax, who also chaired the NT's Finance & Audit Committee. We welcomed three new directors: Dominic Casserley, Aminatta Forna and Tessa Ross.

It remains only for me to thank everyone who in one way or another enables this remarkable institution to keep doing the extraordinary work that it does: our statutory donors, Arts Council England in particular; the many companies, trusts, foundations and private individuals who give us financial support; the artists, on and off the stage, who maintain the NT's creative standards; the audiences, new and old, who buy almost all the tickets that we make available; and the team at the National, led by Nicholas, Nick and Lisa, who show us year after year what's possible with a limited budget and an unlimited imagination.

Nicholas Hytner
Director of the National Theatre

I am writing this the day after the world was beguiled, intrigued and dazzled by Danny Boyle's Olympic opening ceremony: an event that used every weapon in the creative armoury to create an exciting and truthful vision of London and the whole country.

There seems to be no limit to the confidence and creativity of London's great cultural institutions. Investment in the arts since the mid-90s has come from more than one source – principally from the government but also from the Lottery and from charitable trusts, corporate sponsors and individual philanthropists. Although we all of us face a less certain future, the cultural triumphs of the first half of 2012 have demonstrated across the board that London is indeed, in one respect at least, the world's capital.

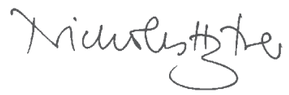
The National Theatre's pre-Olympic production of Shakespeare and Middleton's *Timon of Athens* hit a raw nerve as far as London's status as an international financial centre is concerned. A 400-year-old voice seemed uncannily prophetic in its disgust for a world corrupted by greed, and debauched by its reduction of everything of value to a financial transaction. The playwrights even put the boot into arts patronage, which might conceivably be a bridge too far; though it has to be said that they reserve their special disdain for the sponging artists. Their premonitions of financial apocalypse were nevertheless widely shared in 2012.

But if London's status as a world financial centre is in doubt, its pre-eminence as a city of culture cannot ever have been clearer. The work of its great institutions over the last few years has been notable for its panache as much as for its determination both to reflect and to make the cultural weather, and in the theatre at least, there has been a continuing challenge to large institutions like the National Theatre from young and experimental companies. This challenge has been one of the most exciting features of my directorship, and I have been stimulated by the many collaborations the National has been able to undertake with smaller groundbreaking companies such as 1927 – whose wickedly imaginative *The Animals and Children Took to the Streets* proved such a draw at the Cottesloe that they'll return to the Lyttelton this Christmas – and Fuel, Kneehigh, Punchdrunk, Headlong and DV8.

It would be something close to madness to undermine the foundations of the current confidence, and to slip back after the Olympics into the kind of insecurity that discourages the taking of creative risk. There will be no let-up in the National Theatre's efforts to secure funding from the public purse, from private individuals and from the commercial exploitation of its successes. Our international reach has never been greater, and we are only a part of the grip that London's cultural scene has on the world's imagination. Through National Theatre Live, we now reach 500 venues in 22 countries from Mexico to India and China.

It would be foolish to pretend, however, that there is no threat to our creative confidence from reduced public funding and a nervous financial sector. This threat seems to me to be even more serious outside of London. The National does what it can, whether offering fundraising advice and marketing support or, this year, underwriting the London run of Bristol Old Vic's *Swallows and Amazons*; but it can never be enough. There is a pressing need to recognise that special support must be given to cultural institutions in the regions. They face a double threat – from cuts to their Arts Council funding and to local government funding. If theatres are required to play safe, they quickly lose an audience with a taste for adventure, to the point where they play safer still and eventually risk losing any audience whatsoever.

It would be a tragedy if a generation of creative artists outside London was denied the modest assistance it needs to maintain a lively dialogue with its audience. So there are pressing cases for support for the arts in London, and outside of London. And there is no need for the two to be in competition with each other. They are interdependent. After nine years at the helm of this great theatre, I am at the same time as apprehensive as I have ever been about the future, and as excited as I have ever been by what I see around me.



The Year in Review
National Theatre 2011–12

By any measure the National Theatre is surely the busiest theatre in the world. Its global profile has been boosted with the growth of National Theatre Live and *War Horse,* with audiences reaching 2.3million worldwide. On the South Bank, audiences have averaged 90% capacity over the last eight years; with *One Man, Two Guvnors* joining *War Horse* in the West End, the National Theatre's audiences are likely to represent almost 40% of London's total play-goers for 2012.

Income reached £80million: another record, more than double that of ten years ago, representing an increase in activity, innovation, corporate and individual support, and an endorsement of the NT's entrepreneurial approach in a year which saw our Arts Council grant cut by 7% (with a further cut of 4.5% to come in 2012-13).

But whilst the NT has been able to use its earnings from *War Horse* to offset the immediate effects of these cuts, in the wider and interconnected UK theatre industry the need for support and collaboration has become more vital than ever in preserving, energising and protecting the UK's cultural assets and ensuring the health of the next generation of audiences and artists.

In 2011-12, we followed the previous year's practice by setting five specific objectives, which will be reviewed throughout this Annual Report:

— Continued design development, fundraising and planning for National Theatre Future, whilst readying the organisation for building works to begin

— Further evolution of the NT's Learning and Public Engagement programme, building towards the opening of the Clore Learning Centre in 2014, while maintaining our reach and partnerships beyond London and the NT

— Successful opening of international *War Horse* productions (Toronto, US tour), planning for further international productions, and ensuring continued success of the New London and Lincoln Center productions (in order to offset the cut in the NT's Arts Council grant)

— Growth and expansion of our digital media and broadcast content and distribution

— Implementing a new audience experience strategy.

In 2012-13, planning for NT Future and further development of *War Horse* continue as specific objectives and will be used to advance the NT's constant organisational objectives (page 5) in the following ways:

— The launch of the North American *War Horse* tour (June 2012) and licensed productions in Australia (December 2012) and Berlin (2013) will provide opportunities for increasing international audiences; planning will continue for the UK tour of *War Horse* in autumn 2013 to increase the NT's national reach. New resources from the NT's Learning and Digital departments will support audience engagement nationally and internationally

— The commencement of the first phase of NT Future building works in late summer 2012 will lead to the closure of the Cottesloe Theatre in February 2013 and the opening of a temporary venue in April 2013. During 2012-13 we will build and develop repertoire, and test new ways of communicating with audiences

— We will continue to fundraise for NT Future and take forward design development for the second phase of building works, focusing on improving the public welcome. The extent of this scope will be subject to reaching fundraising targets

— During summer 2012 from the Queen's Diamond Jubilee to the end of the Paralympics, we will enhance our annual summer programme under the banner National Theatre Inside Out. This opportunity to be part of London's celebratory activities will also allow the Learning department to test concepts for the Clore Learning Centre when it opens in April 2014, and enable us to trial other ideas and projects for NT Future.

£80m
income

1,746
performances in London

53%
income from box office receipts

Artists and Audiences

The Repertoire

The NT aims to stage a diverse repertoire that is both popular and demanding, produced to the highest standards, by collaborating with the best theatre-makers in an environment that enables and stimulates them to realise the fullest extent of their talents.

The artistic climate continues to change, and the gap between 'fringe' and mainstream continues to narrow. As new forms develop, it follows that the process of theatre-making is continuously changing; as a national theatre, it is therefore crucial also to ensure that we are developing new talent for the future and simultaneously being open to innovation, new ways of working and flexibility of planning and execution.

This approach was exemplified during the summer of 2011 when the National took the opportunity for the first time to open up its backstage scenic studio for public performance: a venture born at short notice due to the runaway success of Alecky Blythe and Adam Cork's music theatre piece, *London Road*, directed by Rufus Norris. Following its originally scheduled run, the Cottesloe was due to be transformed for the presentation of four short plays by writers new to the NT – Tom Basden, Sam Holcroft, DC Moore and Prasanna Puwanarajah – under the title *Double Feature,* directed by Polly Findlay and Lyndsey Turner. In a new departure, presenting these plays in the NT Paintframe enabled both an eight-week extension of *London Road* to meet audience demand and the opportunity for NT staff to rise magnificently to the challenge of creating an entirely new performance space from scratch in nine weeks.

Back in the Cottesloe came two more award-winning premieres: playwright and director Mike Leigh returned to work with his regular creative team and a company of actors, including Lesley Manville, to create a new play, *Grief;* and Nicholas Hytner directed John Hodge's *Collaborators* with a cast led by Alex Jennings and Simon Russell Beale. Theatre company 1927 visited the National for the first time with *The Animals and Children Took to the Streets*; and the year ended with a revival of Errol John's *Moon on a Rainbow Shawl,* directed by Michael Buffong.

Nicholas Hytner's production of *Hamlet,* with Rory Kinnear in the title role, returned from touring after its Olivier premiere to give audiences another chance to see it in the Lyttelton. In May came the opening of Richard Bean's *One Man, Two Guvnors*, based on Carlo Goldoni's *The Servant of Two Masters,* with songs by Grant Olding. Nicholas Hytner directed James Corden in what proved to be the smash hit of the Lyttelton year (see page 14).

Katie Mitchell's production of Thomas Heywood's *A Woman Killed with Kindness* extended the Travelex £12 Tickets season to the Lyttelton. The National contributed to the 400th anniversary celebrations of the *King James Bible* with readings directed by James Dacre, Polly Findlay and Nicholas Hytner; and Conor McPherson directed his new play, *The Veil.* Daniel Kitson performed two sell-out runs of *It's Always Right Now Until It's Later.* The first ever co-production between the National Theatre and the Abbey Theatre, Ireland, Sean O'Casey's *Juno and the Paycock*, opened as part of the Dublin Festival before transferring to the Lyttelton in November, directed by Howard Davies, with Sinéad Cusack and Ciarán Hinds leading the cast. Antony Sher returned to the NT in a new play by Nicholas Wright, *Travelling Light,* directed by Nicholas Hytner; and DV8 Physical Theatre brought their new show *Can We Talk About This?,* conceived and directed by Lloyd Newson.

The Travelex £12 Tickets season in the Olivier opened with Howard Davies directing Zoë Wanamaker in Chekhov's *The Cherry Orchard,* in a version by Andrew Upton; it was followed by Ibsen's rarely seen epic *Emperor and Galilean*, in a new version by Ben Power, directed by Jonathan Kent. Bijan Sheibani directed Arnold Wesker's *The Kitchen*, and the season culminated in a new play by Mike Bartlett, *13,* directed by Thea Sharrock.

Jonathan Miller brought his staging of Bach's *St Matthew Passion* to the Olivier, performed in collaboration with Southbank Sinfonia. Dominic Cooke, Artistic Director of the Royal Court, made his NT debut directing Lenny Henry in Shakespeare's *The Comedy of Errors*; and the year ended with a new production of Oliver Goldsmith's *She Stoops to Conquer* directed by Jamie Lloyd.

National Theatre Touring

Richard Bean's *One Man, Two Guvnors,* Mike Leigh's *Grief* and Nicholas Wright's *Travelling Light* toured direct from the NT with their original casts. *One Man, Two Guvnors* played to 46,000 people (96% capacity) in five cities; *Grief* visited Bath and Cambridge; and *Travelling Light* performed in Salford, Leeds and Aylesbury (the final tour date, Newcastle, fell in the next financial year). Katie Mitchell's production of *The Cat in the Hat* played a Christmas season in Paris.

Artists and Audiences

War Horse

War Horse continued its sell-out run at the New London Theatre in the West End into a third year, playing to 422,000 people, boosted by the publicity surrounding Stephen Spielberg's movie adaptation of Michael Morpurgo's novel; it is now booking until October 2013. As of May 2012, over 1.5million people had seen the show in London.

During the year the National Theatre collaborated with the National Army Museum on an exhibition *War Horse: Fact and Fiction*, exploring the real-life stories behind the novel, stage and screen adaptations.

The first of *War Horse's* international productions opened in New York at Lincoln Center Theater in April 2011 to critical and popular acclaim, winning five Tony Awards and a special Award for Handspring Puppet Company's work. The third concurrent production opened at Toronto's Princess of Wales Theatre in February 2012 with a Canadian cast, receiving another raft of five-star reviews. Plans were confirmed for three further concurrent productions in 2012-13: a North American tour (opening in Los Angeles in June 2012), Australia (opening in Melbourne in December 2012) and Berlin (scheduled to open in 2013). A UK tour will begin in autumn 2013.

As further productions of *War Horse* open across the world, the National intends that the production should travel with the NT's ethos and values for learning and participation. Locally this includes ensuring accessibility for schools, families and young people; providing inspirational learning resources for audiences, schools and teachers; and finding opportunities to open up the creative processes behind the show. Global initiatives also include the development of digital resources. These will be expanded, both in the UK and internationally, building towards the 2013 UK tour and the centenary of the First World War from summer 2014.

One Man, Two Guvnors

One Man, Two Guvnors opened at the Lyttelton in May 2011, where its sell-out run played to 84,000 people. The production went on tour and was broadcast by NT Live before transferring to the West End's Adelphi Theatre (traditionally a musical house) for a 16-week run, where it again played to 100% capacity and 171,000 people. The production transferred, with a new cast led by Owain Arthur, in March to the Theatre Royal, Haymarket where booking has recently been extended to January 2013. In total, between May 2011 and March 2012, *One Man, Two Guvnors* was seen by 322,500 people. In April this year, the original cast took the show to Broadway's Music Box Theatre for a limited run to September 2012 (co-produced by the NT with Bob Boyett).

12
new plays

23
new productions built and staged at the NT

10
weeks of UK touring, plus 2 weeks of international touring

526
actors and musicians employed by the NT in London

Artists and Audiences

Audiences

The NT's 2,300 seats are often filled, but financial imperatives are not the only audience objectives that we hold. Shaping our strategy are the goals of broadening and diversifying our audiences, sharing our work with a wider community, deepening engagement, providing unparalleled experiences and building the audience of the future. Since 2009, the global audience for NT productions has trebled and is forecast to reach 3m in 2012 and 3.4m in 2013.

33%
of audiences were first-time bookers

2.3m
paying audience worldwide

92%
capacity houses

99%
capacity houses for *War Horse* at New London Theatre

Audience Development

33% of the National Theatre's audience on the South Bank in 2011-12 were first-time bookers. After eight years at £10, the iconic Travelex Tickets underwent a small price increase (still below inflation) to £12 and proved just as popular: 87,000 £12 Tickets were sold and 210,776 in total attended the Season. In 2012, Travelex will mark their tenth year of sponsoring this transformative scheme. Membership of Entry Pass, our free discount ticket scheme for 16-25-year-olds, now stands at over 36,000 people. Half-price tickets for under-18s continue to be available for all productions outside the Travelex season: over 100,000 under-18s and people in college groups attended NT performances in London last year.

Through the tours and transfers of NT productions, the Connections programme and the launch of NT Live, our reach and potential has developed significantly, and has been the catalyst for a regional audience campaign, National Theatre Near You.

To better understand the NT's audiences as a baseline for further development, two research projects are underway with the aim of enabling more effective communications and insight into visitor expectations.

Almost 20,000 concessionary tickets were sold to disabled people and their companions for productions at the NT this year. We provided 40 captioned performances (including seven on tour) and 49 audio-described performances (six on tour), as well as 33 free touch-tours in which visually-impaired patrons can visit the set and feel the costumes and props before a show, joined by members of the cast. Our work in this area was recognised by two awards:

2012 Meetings & Incentive Travel Industry Access Excellence: Silver Award

2011 Ability Media International Theatre Award.

Audience Experience at the National

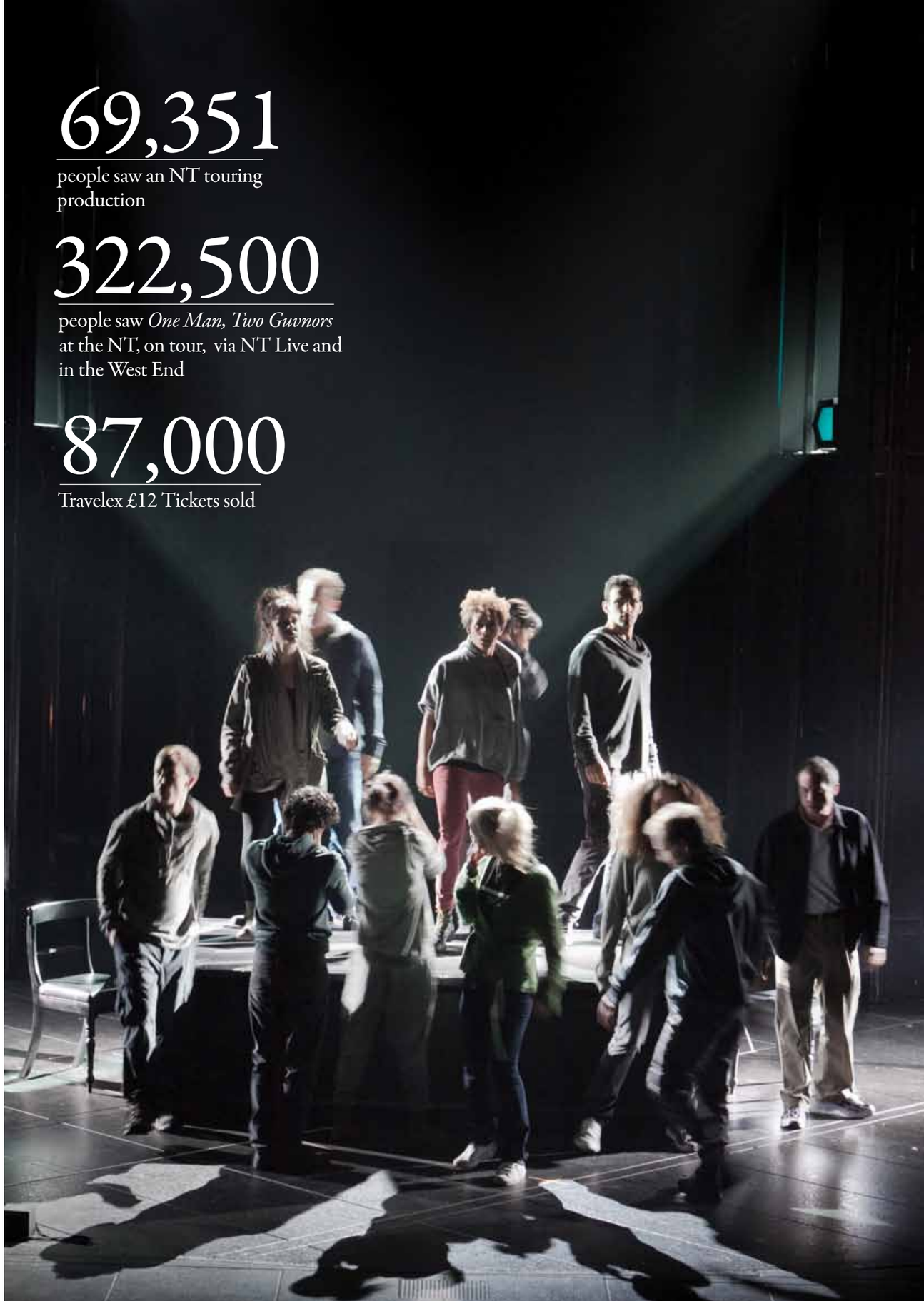
Commercial Operations is run by and for the National Theatre and comprises Catering, Hospitality Events, Retail, House Management, Tours and Information, Stage Door and Housekeeping. Its focus is to deliver an exceptional audience experience to help support the NT's commitment to reaching and retaining more audience members; and to generate revenue to support the ongoing work of the NT.

NT Future will bring a redesign of the NT's foyer spaces and facilities, and with it, an enhancement of our visitors' experience. In 2010 we embarked on a review of our customer service, and are now implementing a new audience experience strategy. We aim to ensure that staff are known for their welcome, enthusiasm, knowledge, responsibility and professionalism; and that the NT is as responsive as possible to changing audience expectation and demand.

69,351
people saw an NT touring production

322,500
people saw *One Man, Two Guvnors* at the NT, on tour, via NT Live and in the West End

87,000
Travelex £12 Tickets sold



National Theatre Productions 2011–12

HAMLET
by William Shakespeare
Director Nicholas Hytner
Designer Vicki Mortimer
Lighting Designer Jon Clark
Fight Director Kate Waters
Music Alex Baranowski
Sound Designer Paul Groothuis
Choreographer Fin Walker
Company Voice Work Jeannette Nelson
Lyttelton 13 April
(transferred from Olivier, following UK tour)
Sponsored by Travelex

LONDON ROAD
book and lyrics by Alecky Blythe
music and lyrics by Adam Cork
Director Rufus Norris
Designer Katrina Lindsay
Lighting Designer Bruno Poet
Orchestrations Adam Cork
Music Director David Shrubsole
Movement Director Javier de Frutos
Associate Music Director Ian Townsend
Dialect Coach Jeannette Nelson
Cottesloe 14 April

THE CHERRY ORCHARD
by Anton Chekhov
in a version by Andrew Upton
Director Howard Davies
Designer Bunny Christie
Lighting Designer Neil Austin
Music Dominic Muldowney
Sound Designer Paul Groothuis
Choreographer Lynne Page
Fight Director Terry King
Magic Consultant Simon Evans
Company Voice Work Jeannette Nelson
Olivier 17 May
Sponsored by Travelex

ONE MAN, TWO GUVNORS
by Richard Bean,
based on *The Servant of Two Masters*
by Carlo Goldoni
with songs by Grant Olding
Director Nicholas Hytner
Physical Comedy Director Cal McCrystal
Designer Mark Thompson
Lighting Designer Mark Henderson
Music Grant Olding
Sound Designer Paul Arditti
Fight Director Kate Waters
Choreographer Adam Penford
Company Voice Work Kate Godfrey
Lyttelton 24 May
Adelphi Theatre 8 November
Theatre Royal Haymarket 2 March 2012

EMPEROR AND GALILEAN
by Henrik Ibsen, in a new version by Ben Power
Director Jonathan Kent
Designer Paul Brown
Lighting Designer Mark Henderson
Music Jonathan Dove
Sound Designer Christopher Shutt
Movement Director Denni Sayers
Video Nina Dunn for Knifedge
Fight Director Paul Benzing
Company Voice Work Jeannette Nelson
Olivier 15 June
Sponsored by Travelex

A WOMAN KILLED WITH KINDNESS
by Thomas Heywood
Director Katie Mitchell
Designers Lizzie Clachan & Vicki Mortimer
Lighting Designer Jon Clark
Music Paul Clark
Movement Director Joseph Alford
Sound Designer Gareth Fry
Company Voice Work Kate Godfrey
Lyttelton 12 July
Sponsored by Travelex

DOUBLE FEATURE:
Edgar & Annabel
by Sam Holcroft
There is a War
by Tom Basden
The Swan
by DC Moore
Nightwatchman
by Prasanna Puwanarajah
Directors Polly Findlay
(The Swan/Nightwatchman);
Lyndsey Turner
(Edgar & Annabel/There is a War)
Set, Costume & Environment Designer Soutra Gilmour
Lighting Designer James Farncombe
Music Ben Castle & Matthew Herbert
Movement Director Jack Murphy
Fight Director Bret Yount
Sound Designer Carolyn Downing
Company Voice Work Jeannette Nelson
Paintframe
3 August *(Edgar & Annabel/The Swan);*
4 August *(Nightwatchman/There is a War)*

THE KITCHEN
by Arnold Wesker
Director Bijan Sheibani
Set Designer Giles Cadle
Costume Designer Moritz Junge
Lighting Designer Mark Henderson
Music and Sound Dan Jones
Movement Director Aline David
Cookery Consultant Jeremy Lee
Company Voice Work Jeannette Nelson
Dialect Coach Majella Hurley
Olivier 7 September
Sponsored by Travelex

ST MATTHEW PASSION
by JS Bach, English translation
by Paul Goodwin
Southbank Sinfonia
Conductor Paul Goodwin
Director Jonathan Miller
Lighting Designer Oliver Fenwick
Sound Designer Mike Walker
Design Realisation Emma Pile
Original Producer Ron Gonsalves
Olivier 17 September – 2 October

National Theatre Productions 2010–11

GRIEF
by Mike Leigh
Director Mike Leigh
Designer Alison Chitty
Lighting Designer Paul Pyant
Music Gary Yershon
Sound Designer John Leonard
Cottesloe 21 September
Supported by the NT's Cottesloe Partner Neptune Investment Management

THE VEIL
a new play by Conor McPherson
Director Conor McPherson
Designer Rae Smith
Lighting Designer Neil Austin
Music Stephen Warbeck
Sound Designer Paul Arditti
Movement Jack Murphy
Fights Kate Waters
Company Voice Work Jeannette Nelson
Lyttelton 4 October

Live Theatre Newcastle and NT
co-production presented by Bill Kenwright
THE PITMEN PAINTERS
by Lee Hall
(NT Cottesloe, 21 May 2008)
Duchess Theatre 5 October

KING JAMES BIBLE readings
Edited by Edward Kemp
Directors James Dacre, Polly Findlay, Nicholas Hytner
Lyttelton, 8 October – 6 November

IT'S ALWAYS RIGHT NOW UNTIL IT'S LATER
Daniel Kitson (writer/performer)
Lyttelton 7 – 21 October, 19 – 22 December

13
a new play by Mike Bartlett
Director Thea Sharrock
Designer Tom Scutt
Lighting Designer Mark Henderson
Movement Director Steve Kirkham
Music Adrian Johnston
Sound Designer Ian Dickinson
Fight Arranger Kev McCurdy
Company Voice Work Jeannette Nelson
Dialect Coach Kate Godfrey
Olivier 5 October
Sponsored by Travelex

COLLABORATORS
a new play by John Hodge
Director Nicholas Hytner
Designer Bob Crowley
Lighting Designer Jon Clark
Music George Fenton
Sound Designer Paul Arditti
Movement Jack Murphy
Fight Director Terry King
Company Voice Work Jeannette Nelson
Cottesloe 1 November
Sponsored by NT's Cottesloe Partner, Neptune Investment Management

Co-production with the Abbey Theatre, Ireland
JUNO AND THE PAYCOCK
by Sean O'Casey
Director Howard Davies
Designer Bob Crowley
Lighting Designer James Farncombe
Music Anna Rice
Sound Designer Ben Delaney
Dialect Coach Andrea Ainsworth
Company Voice Work NT and Abbey Voice Departments
Abbey Theatre 29 September
Lyttelton 16 November
Supported by American Express

THE COMEDY OF ERRORS
by William Shakespeare
Director Dominic Cooke
Designer Bunny Christie
Lighting Designer Paule Constable
Music Gary Yershon
Movement Director Ann Yee
Sound Designer Christopher Shutt
Fight Director Kate Waters
Company Voice Work Jeannette Nelson
Dialect Coach Kate Godfrey
Olivier 29 November
Sponsored by KPMG

A 1927 production
THE ANIMALS AND CHILDREN TOOK TO THE STREETS
Writer/Director Suzanne Andrade
Film & Animation Paul Barritt
Costume Esme Appleton & Sarah Munro
Music Lillian Henley
Animation Assistant Derek Andrade
Producer Joanna Crowley
Cottesloe 7 December 2011 – 3 January 2012
Sponsored by NT's Cottesloe Partner, Neptune Investment Management

TRAVELLING LIGHT
a new play by Nicholas Wright
Director Nicholas Hytner
Set Designer Bob Crowley
Costume Designer Vicki Mortimer
Video/Projection Designer Jon Driscoll
Music Grant Olding
Sound Designer Rich Walsh
Technical Consultant Stephen Herbert
Company Voice Work Kate Godfrey
Dialect Coach Jeannette Nelson
Lyttelton 18 January

SHE STOOPS TO CONQUER
by Oliver Goldsmith
Director Jamie Lloyd
Designer Mark Thompson
Lighting Designer Neil Austin
Sound and Music Ben & Max Ringham
Music Director and Arranger David Shrubsole
Movement Director Ann Yee
Company Voice Work Jeannette Nelson
Dialect Coach Kate Godfrey
Olivier 31 January

ISLAND
a new play by Nicky Singer
Director Adam Penford
Designer Simon Kenny
Lighting Designer Paul Knott
Sound Designer Tom Gibbons
Company Voice Work Kate Godfrey
Touring primary schools from 18 January
Cottesloe 15 – 25 February
Sponsored by NT's Cottesloe Partner, Neptune Investment Management

Co-production with DV8 Physical Theatre
CAN WE TALK ABOUT THIS?
Conceived and directed by Lloyd Newson
Designer Anna Fleischle
Lighting Designer Beky Stoddart
Video Artist Tim Reid
Choreography Lloyd Newson and the Performers
Lyttelton 9 – 28 March

MOON ON A RAINBOW SHAWL
by Errol John
Director Michael Buffong
Designer Soutra Gilmour
Lighting Designer Johanna Town
Music Felix Cross
Sound Designer Steven Brown
Fight Director Bret Yount
Company Voice Work Jeannette Nelson
Cottesloe 14 March

National Theatre Touring Productions

ONE MAN, TWO GUVNORS
27 September – 29 October 2011
Wateside Theatre, Aylesbury
Theatre Royal, Plymouth
The Lowry, Salford
New Alexandra Theatre, Birmingham
King's Theatre, Edinburgh

GRIEF
25 October – 5 November 2011
Theatre Royal, Bath
Cambridge Arts Theatre

THE CAT IN THE HAT
21 – 30 December 2011
Théâtre des Abbesses, Paris

TRAVELLING LIGHT
13 March – 31 March 2012
The Lowry, Salford
Grand Theatre, Leeds
Wateside Theatre, Aylesbury
(also Theatre Royal, Newcastle, 3 – 7 April 2012)

Awards

New York Outer Critics' Circle Awards 2011

Outstanding New Broadway Play
War Horse
Outstanding Director of a Play
Marianne Elliott and Tom Morris for *War Horse*
Outstanding Lighting Design
Paule Constable for *War Horse*
Special Achievement Award
Adrian Kohler with Basil Jones for Handspring Puppet Company: Puppet Design, Fabrication and Direction for *War Horse*

New York Drama Desk Awards 2011

Special Award for thrilling stagecraft
The creative team of *War Horse*
Outstanding Play
Nick Stafford for *War Horse*

2011 New York Theatre World Award

Dorothy Loudon Award for Excellence
Seth Numrich for *War Horse*

2011 Broadway.com Audience Awards

Favourite Play
War Horse

2011 New York Drama League Awards

Distinguished Production of a Play
War Horse

2011 New York Drama Critics' Circle

Special Citation
The direction, design and puppetry of *War Horse*

2011 New York Tony Awards

Best Play
War Horse
Best Direction of a Play
Marianne Elliott and Tom Morris for *War Horse*
Best Scenic Design of a Play
Rae Smith for *War Horse*
Best Lighting Design of a Play
Paule Constable for *War Horse*
Best Sound Design of a Play
Christopher Shutt for *War Horse*
Special Tony Award
Handspring Puppet Company for *War Horse*

2011 Group Leisure Awards

Best Theatre Production
War Horse

2011 Ability Media International Awards The Arts (supported by Orange):

The Theatre Award
National Theatre

2011 Evening Standard Theatre Awards

Best Actor
Benedict Cumberbatch and Jonny Lee Miller for *Frankenstein* (won jointly)
Best Play
One Man, Two Guvnors by Richard Bean (won jointly with *The Heretic*, Royal Court)
Best Director
Mike Leigh for *Grief*

The Stage 100 Awards 2011

Producer of the Year 2011
National Theatre

2011 Critics' Circle Theatre Awards

Best New Play
One Man, Two Guvnors by Richard Bean
Peter Hepple Award for Best Musical
London Road
Best Actor
Benedict Cumberbatch for *Frankenstein*
Best Director
Mike Leigh for *Grief*
Best Designer
Mark Tildesley for *Frankenstein*

2011 Manchester Theatre Awards

Best Visiting Production
One Man, Two Guvnors from the National Theatre at The Lowry, Salford

2012 Whatsonstage.com Awards

Best Actor in a Play
James Corden for *One Man, Two Guvnors*
Best Supporting Actress in a Play
Catherine Tate for *Season's Greetings*
Best Supporting Actor in a Play
Oliver Chris for *One Man, Two Guvnors*
Best Ensemble Performance
London Road
Best New Comedy
One Man, Two Guvnors
Best Director
Danny Boyle for *Frankenstein*
Best West End Show
War Horse

2012 Meetings & Incentive Travel Industry Awards

Access Excellence – Silver Award
National Theatre, London

2012 Olivier Awards

Best New Play
Collaborators by John Hodge
Best Actor
Benedict Cumberbatch and Jonny Lee Miller for *Frankenstein* (won jointly)
Best Lighting Design
Bruno Poet for *Frankenstein*

Digital, Learning and Public Engagement

National Theatre Live

The National Theatre Live programme of live cinema broadcasts has revolutionised access to NT performances in many new areas across the country (and around the world), and is becoming increasingly financially sustainable as cinema distribution and audiences grow. In the UK, we aim to be on 200 screens by the end of 2012, making our distribution significantly larger than that of a typical art-house film.

The second NT Live season having ended in June 2011 with *The Cherry Orchard*, a third season began that autumn and saw broadcasts of *The Kitchen, Collaborators, Travelling Light* (which was followed by our first live post-show Q&A, with playwright Nicholas Wright and director Nicholas Hytner joined by *Observer* film critic Jason Solomons), *The Comedy of Errors* and *She Stoops to Conquer.* The live broadcast of *One Man, Two Guvnors* in September was the most successful single broadcast to date, seen by 54,000 people worldwide including 32,000 in the UK; a free live outdoor screening in the NT's Theatre Square attracted an audience of over 1,500.

160
venues in the UK

500
NT Live venues worldwide

800,000+
worldwide audience for National Theatre Live since its launch

22
countries

Digital, Learning and Public Engagement

Digital Innovation

The National Theatre's broadcast and digital media content is constantly developing to reflect and explore the creative work taking place in the building. Taking advantage of the unparalleled opportunity for access, reach and impact afforded by digital we have forged new collaborations and partnerships with a variety of organisations, thereby significantly increasing the audiences for our online platforms and strengthening international awareness of British theatre.

The hugely popular *Making War Horse* documentary, which had been enjoyed by over half a million television viewers on its first broadcast in the UK last year, attracted a further 220,000 viewers for Christmas and New Year repeats. It was aired in the US on PBS in August 2011 in the New York area and continues to air on local networks throughout the country in conjunction with the US tour; it has been sold to several airlines as in-flight entertainment, including British Airways. Sales of the DVD have reached over 16,000.

Creating Frankenstein – a film using the National Theatre production to look at the origins of Mary Shelley's novel and the enduring myth that it has created over time – will premiere in 2012 on Channel 4.

The DVD of the National's stage production of Dr Seuss' *The Cat in the Hat* has sold over 1,000 copies through the NT Bookshop; 14,000 copies have been distributed for sale in the US.

Cast recordings of *London Road* and *One Man, Two Guvnors,* produced by the NT Music department, were released on CD.

The Digital Media team work closely with Learning to deliver creative, relevant content for teachers and students. In 2011 we launched our first two interactive whiteboard resources for use in classrooms, on *Hamlet* and *Twelfth Night*, reaching an estimated 40,000 English literature A-level students. Partnerships with the London Grid for Learning, the *Times Educational Supplement,* Promethean Planet and the NEN have enabled us to offer over 300 videos and background packs on making theatre to every school and teacher in the country.

We are in the process of delivering a series of digital resources to support *War Horse*, including 'Horse Power', an interactive WWI map to be used in the classroom on a whiteboard or online; puppetry films, demonstrating how to breathe life into an inanimate object; and an interactive *Making War Horse* documentary for use on tablets. We are working to develop new e-publishing models for desktop, mobile and tablet platforms, through which we will be able to offer digital programmes and e-books.

Interesting and informative digital content offers audiences a deeper relationship with a production and can provide rich opportunities for pre or post show engagement. We produce in-depth interviews with artists and writers, rehearsal footage, video diaries, animations to illustrate design, time-lapse set changes, event podcasts; source gems from the archive; and publish the content online according to demand.

The National Theatre's iTunes U channel launched in April 2011, providing free digital content about making theatre for undergraduates, postgraduates and life-long learners, and achieved over one million downloads and views in six months.

The new YouTube channel: ntdiscovertheatre, launched in September 2011, features over 200 videos exploring the process of making theatre. The content in the channel is currently averaging 6,000 views a week and growing steadily.

The National Theatre launched its first regular weekly podcast in October 2011 offering audio recordings of Platform events. These include 'National Treasures' from the archive, such as a short play featuring Alan Bennett and Judi Dench, which received over 9,000 listens in five months; the King James Bible readings; and filmed interview vodcasts of prestigious artists including Peter Hall, Lenny Henry and Antony Sher.

30,000
podcast downloads and listens in 5 months

1.5m
views and downloads of online videos

40,000
pupils accessing NT learning resources for the study of Shakespeare

Digital, Learning and Public Engagement

Learning

The National Theatre offers extraordinary resources for life-long learning about and through theatre. Our Learning programme opens up the National's repertoire, artistry, skills, and the building itself, enabling participants of all ages to discover new skills and experience the excitement of theatre-making.

NT Learning works with schools, youth theatre companies, young people, families and communities, in London and across the UK. We reach beyond the UK with our digital learning resources, and with *War Horse* education programmes overseas. The past year has seen significant shifts to the landscape of arts provision for young people in the UK. Further change is likely with reductions in funding for arts and youth activities, and the current review of the National Curriculum. While the Henley Review into Cultural Education has argued for more and better entitlement to the arts for all young people, the policies and infrastructure to support this recommendation are not yet in place.

The National Theatre's response to these changes is emphatically to renew our commitment to Learning – at our South Bank home, in our immediate local communities in London, and reaching as far as we can across the country. National Theatre Future will enable us to build the NT's first dedicated learning spaces at the heart of the theatre, due to open in 2014. More immediately, a pop-up workshop on the riverside terrace brought NT Learning out into the open for summer 2012. Throughout the past year we have continued to address our three key objectives: expanding and developing activity at the NT; finding exciting and innovative ways to involve communities and schools locally and nationally in theatre-making; and extending the reach of our work through digital media.

For our youngest participants we commissioned two new plays. *Imagine That!* was devised as a magical and musical first experience of theatre for children aged two to five, part of our Early Years programme supporting the creative development of young children and their parents, carers and nursery workers. Although activity is focused on communities close to the NT, training based on the programme is offered more widely, for example at the 2012 Belfast Children's Festival.

Nicky Singer's first play, *Island,* was the focus of this year's Primary Theatre project, touring into 22 schools and with a two-week run in the Cottesloe Theatre to a family audience of 2,856 people. 36 classes took part in the *Island* learning programme, which included both teacher training and workshops for children, and focused on increasing their enjoyment and achievement in writing: by the end of the project, children had written their own short plays set on an Arctic island.

The National Theatre's terrific new play for over-eights... highlights how theatre can move, motivate and educate children – as well as entertain them.
Independent

I loved the sense of accomplishment we could feel when we had done our plays.
Participating student

The children have grown in confidence and their performance skills. However, their writing has developed the most, not only in their understanding of play-scripts but also through fully engaging with characters and writing in role.
Participating teacher

Early in 2011 we undertook an in-depth review of our work with secondary schools and FE colleges, and in September re-launched the programme to open up the breadth of NT theatre-making: from rehearsal room insights to technical and design skills and careers in theatre. From September to March we ran a total of 49 events, workshops, masterclasses and on-stage events involving 1,763 students. We have also re-launched a wide-ranging programme of professional development courses for teachers, drawing on the NT repertoire, skills and artistry.

NT Learning runs activities for schools and teachers on tour and in the West End on *War Horse* and *One Man, Two Guvnors.* Alongside the *Travelling Light* tour we ran a series of film-making projects with FE colleges and students in Leeds, Aylesbury and Newcastle. Our work on *War Horse* has extended overseas: in New York, in partnership with Lincoln Center Theater and supported by the American Associates of the NT, students from 16 schools were offered subsidised tickets and a pre-performance workshop. In Toronto, 210 teachers and 18 artists took part in an NT training programme devised to give teachers the skills to introduce puppetry to their students, described as 'a phenomenal experience' by one participant.

A truly amazing workshop... it allowed the puppets to come to life in a completely unique way that we would not have appreciated without the insight that you and your team gave us. The children have been inspired in so many ways; many of them came back asking to read War Horse *at home, those who had already read the book asked to borrow similar books about the first/second world war or other books by Michael Morpurgo, some of them have developed aspirations to act or become involved in theatre in some other way. Most of all, and without exception, the journey from Page to Stage came to life for everyone.*
Teacher, Sudbourne Primary School (London)

New Views is the NT's new writing programme for sixth-form students. The 2010-11 programme for London students culminated in a festival of student performances and writing at the John Lyons Studio in July, responding to the environmental questions raised in *Greenland*. In September we expanded the programme to schools across the UK; 33 schools are running student playwriting groups, supported with an online tutorial programme (at **new-views.tv**) featuring NT playwrights including Richard

Bean, Kwame Kwei-Armah and Alecky Blythe, and in-school workshops from playwrights. Students and teachers are asked to write 30-minute plays exploring issues that matter to them; from 330 participants, 175 final draft scripts were submitted and after a number of rehearsed readings at the NT, one was performed at Westminster Hall as part of the July 2012 Arts in Parliament festival.

The NT have worked incredibly hard to produce a route through playwriting that both takes into account the novice nature of those students involved and the need for those students to be treated as young professionals... Thank you National Theatre and thank you Houses of Parliament for believing in young playwrights.
Phil King, Independent blog

One of the best projects I have ever been involved in. From the initial Inset for teachers to the really useful teaching resources it is so practical and classroom based rather than theoretical
Teacher, Birkenhead

Connections is the National's largest, widest-reaching and longest-running youth programme, launched in 1995 to commission good new plays for youth theatres: a demand that remains constant seventeen years later. June 2011 saw the return of the NT's Connections festival after a year's absence, culminating in memorable performances in the Olivier of Nell Leyshon's *The Beauty Manifesto* by Junk Shop (Nottinghamshire) and Carl Grose's *Gargantua* by Winstanley College (Wigan).

Last autumn 180 young companies began rehearsals for Connections 2012, choosing from ten plays with an international flavour, including commissions from Brazil, Australia, the US and South Africa and plays set in Russia, China and sixteenth-century Elsinore. Participating companies come from across the UK – from Aberdeen to Plymouth, Belfast to Norwich – and each company performs both in their home venue and at one of 20 Connections festivals at theatres across the UK. One production of each play is chosen to perform at the National. The 2012 Connections anthology is published by Methuen.

The annual NT Connections festival fills the NT with young people, in our rehearsal rooms, backstage and onstage. A series of projects has extended the involvement of young people at the NT at other times of the year: Playmakers, for 8-13-year-olds, culminated in performances in the Cottesloe; Entry Pass offers regular courses and workshops on repertoire and theatre skills, from voice to production, for 16-25-year-olds. We are increasingly working in partnership with youth organisations: young people from Catch 22 and One Housing Supported Youth Services created *Snapshots*, two short pieces in response to *Double Feature*. Through Theatreworks Partnerships we create bespoke projects for young people aged 18-25 not in education, employment or training, which develop employability skills and confidence through theatre-making; projects focused on voice, repertoire including *Moon on a Rainbow Shawl,* costume and sound, and involved NT staff alongside specialist facilitators.

In the next twelve months we will develop longer-term partnerships with London youth organisations, and launch the NT Young Studio – a programme for talented and committed young theatre-makers in partnership with the NT Studio.

2,005
visitors to the NT Archive

2,634
children saw *Island* in schools

4,000
young people participated in Connections

22%
of whom were in backstage or other creative roles

NT Archive

The Archive serves as an important resource for learning and public engagement and for theatre practitioners, alongside its vital role in preserving a record of the National's creative output and administrative functions. During 2011-12, the NT Archive completed a project to digitise its VHS recordings of productions from 1995-2006 for preservation and access. Six free public lectures, *Researchers' Tales,* covered subjects from modern interpretations of the ancient Greek chorus to the history of theatre broadcasts. Archive material from the movement to found a national theatre was exhibited to accompany a colloquium at the London Shakespeare Centre, King's College London: *Monumental Shakespeares Remembering Shakespeare in 1916 and after.* The Archive also collaborated with the Oxford Archive of Performances of Greek and Roman Drama on an exhibition and celebration of Peter Hall's 1981 production of *The Oresteia*. Loans were made to Chichester Festival Theatre's 50th Anniversary Exhibition and the V&A's *British Design:1948-2012*; and an exhibition was mounted at the Archive on the NT's five productions of *The Cherry Orchard.* The NT Archive is open to all by appointment.

The Black British Plays Archive

The National Theatre's Black British Plays Archive was initiated by the playwright and NT Associate Kwame Kwei-Armah, to explore and engage with plays by black British, African and Caribbean writers produced in the UK, a number of which had been largely forgotten. A dedicated website gives access to a range of resources designed to support the study and revival of these plays, providing original production details and information on the playwrights. The site also offers associated digital content, including recorded audio extracts of some plays and interviews with key figures from the black British theatre community. The Archive holds a library of published and unpublished playtexts for many of the plays documented on the site, which is at **blackplaysarchive.org.uk**

1,763
students took part in workshops for secondary schools

300
Connections school and youth theatre performances

1,246
teachers took part in NT workshops and programmes

28,000+
attended Platforms

37,000
attended Watch This Space

12
free exhibitions

331
free concerts

28,000
people took a backstage tour

Public Engagement

The National Theatre believes that theatre is for everyone, and that theatre does not begin and end with the rise and fall of the curtain; therefore we aim to make our work accessible to as wide an audience as possible, deepening engagement and positioning the building as a popular destination.

Watch This Space

The National's annual outdoor celebration of live performance, spectacle and international theatre presented another year of the highest quality street arts. The 12-week festival produced 199 performances by 87 different companies and bands, all supported by the NT's in-house team.

New work was commissioned from Circus Space and The Gandinis (which transferred to the Royal Opera House), and the season featured the British premiere of *Planet Lem* by Teatr Biuro Podróży. We hosted the outdoor programme for the Mayor's Liberty Festival of Disability Arts and, rather less seriously, the Campaign for Pie Throwing as an official Olympic sport. Around 10,000 people visited Theatre Square during Thames Festival Weekend; the 32 new hair styles created by Spanish hairdressing DJs Sienta La Cabeza can only be described as the crowning glory.

Platforms

Platforms offer audiences a deeper insight into the work on stage and other aspects of British cultural life. 215 guests took part in 77 Platforms, three Study Mornings (organised with Learning) and 10 In Conversation events. Mike Leigh and James Corden proved as popular as perennial NT audience favourites Simon Russell Beale and Alan Bennett, while Simon Schama's John Harvard Lecture on the Idea of Toleration, a celebration of *Private Eye* at 50 and Alain de Botton's reflection on *Religion for Atheists* were all highlights of a packed programme which drew a total audience of over 28,000.

Free Exhibitions and Concerts

Among the year's exhibitions was a substantial retrospective of the work of Collier Campbell, marking the 50-year partnership of two sisters who have been at the forefront of British textile design since the 1960s, with most of the original designs on display sold long before the scheduled close of the exhibition.

The themes of the play *Greenland*, presented in the Lyttelton Theatre, were played out in the stunning CGI imagery of London Futures by Didier Madoc Jones, which depicted a city devastated by environmental catastrophe. The opening of *Rockin'*, which traced the revival of rockabilly in London clubs in photographs by Andrew Shaylor, saw Theatre Square filled with custom cars and the foyers apparently teeming with citizens of the US Midwest.

Jonathan Miller's work away from the stage was explored in a selection of his sculpture, collages and photography, shaped by his preoccupations with form and texture.

Free music concerts enliven the foyers for audiences pre-show and attact both casual and dedicated visitors. 475 musicians gave 331 concerts last year, both inside and out, exploring more of the world, folk and classical repertoire in contrast to the previous emphasis on jazz. Among them were Sona Jobarteh, the first female virtuoso Kora player; Daniel and Laura Curtis, considered among the foremost ambassadors for the preservation of the Great American Songbook music in the United Kingdom; and Anglo-Scandanavian folk group Fribo.

Backstage Tours

During the year over 28,000 visitors – from the UK, Europe and North America as well as Hong Kong, New Zealand and Australia – visited behind the scenes at the National. Revelations included the hours of preparation required to transform an actor into Frankenstein's Creature each night; seeing the scenic studio turned into The Paintframe performing space; and how part of the *Cherry Orchard* set reappeared later in the year as staging for King James Bible readings.

Family tours (free for children) proved successful for school holidays; selected evening tours are now available, and special costume tours gave an in-depth look at the work of the NT's wardrobe. Tours by Torchlight were a particular highlight, exploring the atmospheric set of *The Veil* over Halloween weekend.

Publications

Programmes and other publications add to the experience of seeing a play. Dozens of articles providing background to the National's hugely varied repertoire were commissioned on subjects from the Christian background to *Emperor and Galilean* to life in a Dublin tenement or in 1940s Trinidad; from cooking in the 1950s to German idealism; and from the social network revolution to the psychological effects of the metropolis. Jonathan Bate, Kevin Brownlow, Frank Delaney, Philip Hedley, Peter Holland, Russell Jackson, Fergal Keane, Dominic Sandbrook, Robert Service, Aleks Sierz and Arnold Wesker were among the many distinguished writers. The price for programmes in the Olivier and Lyttelton was held for the seventh year running at £3.

National Theatre Future

In the past year, another £30 million have been pledged for the NT's £70 million transformation. In the coming year, we need to raise the final £11million.

Linking every aspect of NT Future is a vision of openness: making the theatre, its history, its productions and crafts, its artists and staff, visible and accessible to a wide public.

The founding idea of the National Theatre on the South Bank was to create the best facilities for theatre-making under one roof. It was a vision that has more than stood the test of time, enabling the growth of an institution greater in scale, ambition and size of audiences than any other in the world.

Fundraising from trusts, individuals and the National's own earnings from *War Horse* has reached £41.5m. Major endorsement of the project came from the Arts Council, which has awarded the National a capital investment grant of £17.5m. £11m of our £70m target now remains to be raised: still a far from easy task. The government's proposed cap on philanthropy tax relief, as announced in the April 2012 budget, posed a serious concern with a number of potential benefactors telling us they would be forced to reconsider their gifts; the Chancellor's subsequent U-turn was, therefore, warmly welcomed. The National will launch a public fundraising campaign in early 2013, offering an opportunity for all our theatre-goers to feel part of securing our vision for the future of theatre.

The construction works will be carried out in two phases. The first phase, which involves major construction work – primarily the renewal of technical backstage facilities, the construction of a new production centre to the south of the NT, the refurbishment of the Cottesloe (which will close in February 2013 and subsequently re-open as the Dorfman) and the creation of the Clore Learning Centre – will start this autumn, with completion scheduled for spring 2014. Utility services have been diverted from the south of the building; enabling works such as the installation of new car park ramp to the west, have also begun. The second phase will be primarily focused on upgrading and enhancing the front of house public facilities, including the creation of the new Sackler Entrance Pavilion and a riverside bar and café, and will take place in 2014.

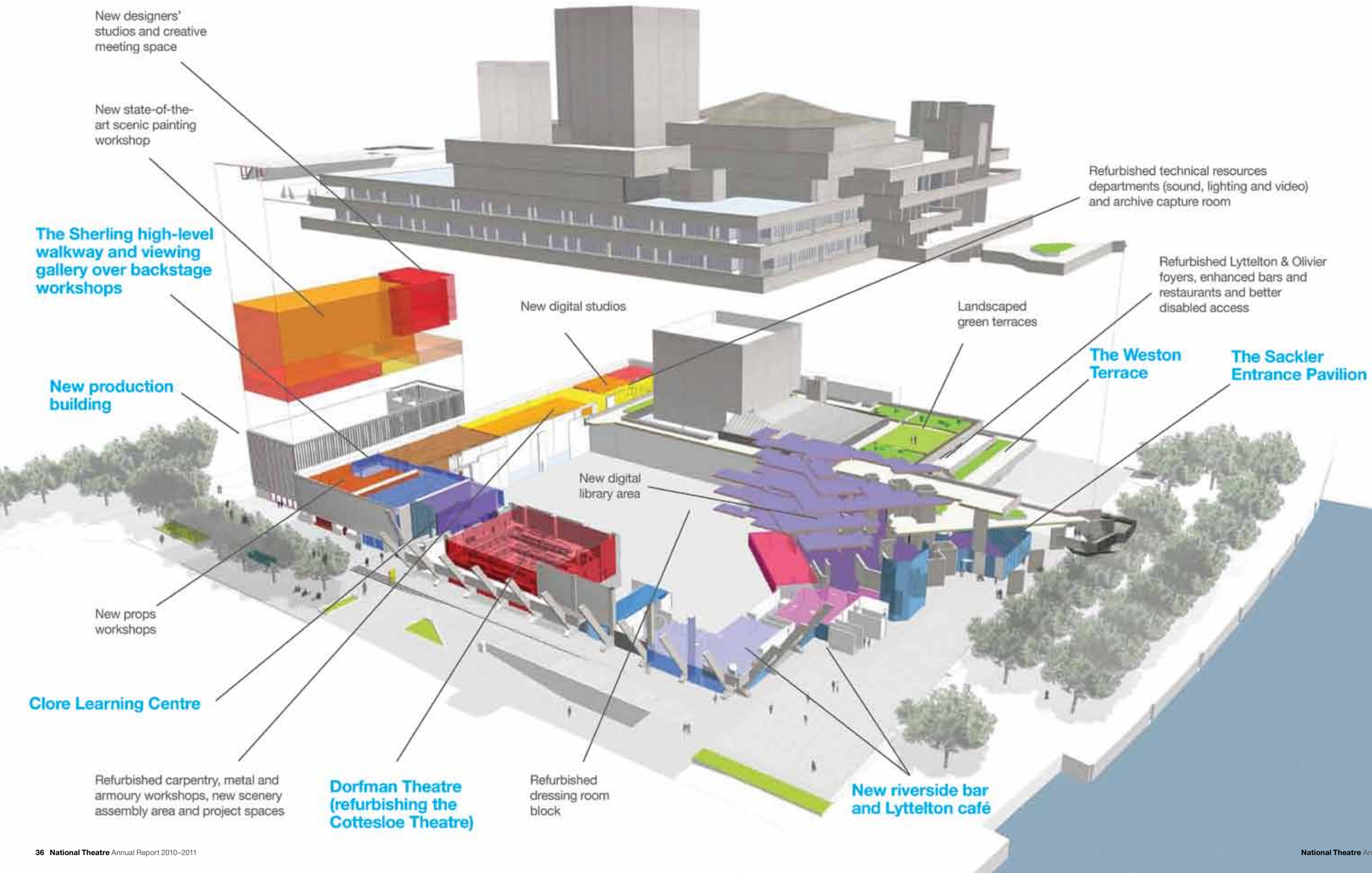
The completion of the entire project is dependent on the continued success of the fundraising campaign and securing pledged funds for the remaining £11m.

Regular updates on progress are given to all staff and consultation with those most closely affected has been ongoing, with temporary alternative premises for the production workshops having been secured in east London. Efforts will be focused on ensuring that our staff are able to successfully manage the transition and inevitable disruption; and, with the National Theatre remaining open and fully operational throughout, that our audiences are kept informed and aware of any impact on them.

A new temporary venue will be constructed on Theatre Square in 2013, providing a third stage for the company during the Cottesloe's closure. The programme will feature original work from new and established artists. This, together with our summer 2012 festival *National Theatre Inside Out* – when activities normally conducted inside the Theatre will spill out onto the terraces and squares – will allow us to test-drive ideas and research projects which will be key components of NT Future.

The New National Theatre

An exploded diagram illustrating the transformation.



NT Studio

The NT Studio is fundamental to our system of artistic development and support, broadening the work we present on our stages and allowing us to refresh and renew our repertoire. The Studio plays a vital role in promoting the health and renewal of theatre at large by providing an environment in which writers, actors and practitioners of all kinds can explore, experiment and devise work, free from the pressure of public performance. Following Purni Morell's appointment as Artistic Director of the Unicorn Theatre, independent theatre producer Laura Collier became Director of the Studio in November 2011.

The Studio's work this year has continued to focus on developing major projects for the National's repertoire, including *Antigone, This House, Damned by Despair* and *The Kitchen*, as well as large-scale new projects that we hope will come to our stages in 2012-13.

Alongside NT repertoire work is a commitment to support both emerging and established British artists. Over 30 workshops took place from independent theatre-makers of all kinds, who came together to develop new ideas and relationships. Ria Parry, a previous winner of the Leverhulme Award, presented her Studio-developed production of *Mad About the Boy* at the Bush, Young Vic and Unicorn Theatres in spring 2012. Other companies whom we supported this year include the Tricycle Theatre, Inspector Sands and Sound&Fury.

As well as organising workshops and readings, we were host to almost 40 different artists on attachment: writers, directors, composers and devisers. This year, we were joined by Ursula Rani Sarma, Jessica Latowicki of Made in China, Tarek Iskander and Chris Goode. We also welcomed Ryan Craig, who took over from Mike Bartlett as Writer-in-Residence for the year.

Another major project was the African Playwriting Project, which aimed to engage creatively with writers on the African continent. The Studio collaborated with Polish Director Lukaz Wisniewski; The Arterial Network, Africa; National Theatre Marine Sorescu, Romania; The Cameri Theatre of Tel Aviv, Israel; and Artscape, Africa, as well as other leading European and African arts venues. Together we ran a call-out for plays and received over 300 submissions, which were read by a group of multilingual readers. Six finalists presented extracts of their work at the Studio, together with the partner producers and venues.

Our work with directors continues and the third Leverhulme Award was presented to Andrea Ferran, culminating in a production of *Don Juan Comes Back From The War* at the Finborough. The second Quercus Award and fourth National Theatre emerging director's award will be offered next year. We have also continued our collaboration with the Studio Affiliate companies: Made in China and non zero one (both of whom were commissioned to produce new work for the 2012 *National Theatre Inside Out* festival), as well as Tangled Feet and Analogue, whose work we have been developing throughout the year.

£1.7m
spent on research and development

37
play readings

49
attachments offered (34 writers, 7 directors, 2 composers and 6 other theatre-makers)

61
development workshops for projects outside the NT repertoire

Leadership

As a national company, the NT takes responsibility for fostering the health and renewal of the wider British theatre community by sharing our expertise and resources with emerging talent, freelance artists and other theatre companies and providing appropriate levels of support across artistic and administrative areas of theatre-making.

Sharing our Resources

Throughout the year we have continued to explore ways to help sustain theatre-making in difficult times. In December 2011, the National Theatre and the Children's Touring Partnership presented Bristol Old Vic's production of *Swallows and Amazons* for a five-week Christmas run at London's Vaudeville Theatre. Tom Morris's production of the musical play, with book by Helen Edmundson and songs by Neil Hannon, based on Arthur Ransome's book, had originally been developed at the NT Studio before being produced at BOV; by underwriting the box office, the NT enabled a West End run prior to an already scheduled national tour.

The NT provides administrative and marketing support to other theatre companies by selling tickets via the NT Box Office and promoting them in NT marketing materials where appropriate. In 2011-12 these included Headlong's London production of *Decade* and regional tour of *Earthquakes in London;* the Live Theatre, Newcastle/NT co-production of *The Pitmen Painters,* presented by Bill Kenwright at the Duchess Theatre; and *Fela!* at Sadler's Wells. In 2012 this service is being extended to *Gatz* (part of the LIFT Festival) in the West End; Handspring UK for their production of *Crow* at Greenwich International Festival; Matthew Bourne's *Play Without Words* at Sadler's Wells; and Paines Plough's season at Shoreditch Town Hall. A ticketing consortium is being piloted with Greenwich Theatre, who are given IT, Box Office and Marketing training and support from the NT. Once the pilot period is complete, the aim will be to roll this out to other theatres who wish to join.

We continue to offer ad hoc HR support and have begun to share elements of our Audience Experience programme with other theatres, including modules for staff training and development. Members of the NT Development department have been providing fundraising support and in 2012 will continue work with the Bristol Old Vic and Northern Stage.

The *Earthquakes in London* tour was cast by the NT with Headlong to save them the expense of a casting director, and the National's Head of Press co-ordinated publicity for the Terence Rattigan Centenary, involving many different theatre productions and related events. Platforms guests are assisted with publicising their current productions elsewhere; and members of the NT Executive and Senior Management serve on a wide range of theatre boards and as formal and informal mentors.

Developing People

We strive to attract a diverse and talented staff, developing them to their fullest potential, and fostering an environment for ideas and innovation – both for the benefit of the NT, and for the creation of a generation who can take on what they learn to the benefit of theatre at large. Building a workforce that is talented, committed, enthusiastic and sufficiently resilient and agile to meet the various challenges is the core of HR activity across the next few years. The Executive Team has expanded in 2012 with the appointment of Kate Horton (previously Executive Director of The Royal Court) in the new role of Deputy Executive Director: a crucial addition to ensure that the increase in activity – such as *War Horse* and NT Future – does not result in loss of focus on other areas of NT operations.

Two paid apprentices, who were recruited from neighbouring London boroughs and had no previous training in theatre, joined the Cottesloe Theatre in January 2012 to work across Stage, Lighting, Sound and Automation. The two-year apprenticeships are being run in partnership with Lewisham College, leading to a Level 2 and 3 certificate in Technical Theatre.

HR and Learning are working together to review the NT's current options for entry-to-work positions and in 2012 will create a coherent programme. Whilst not exclusively focused upon those groups least well represented in our workforce, there will nonetheless be a strong intent to use these formal learning opportunities to address under-representation in terms of ethnicity, disability, gender and social mobility.

The National continues to lead and fund the Step Change programme with the Royal Opera House, and with in-kind support from BAC, Nitro and the Young Vic. This programme offers early to mid career professional development for talented individuals in need of additional experience in order to make a change in direction or area of work and aims to encourage a greater diversity in the workforce of arts organisations and build relationships between larger and smaller companies. It provides training and support from industry professionals, provides participants with a mentor from the industry and includes a secondment in a suitable organisation.

64 people have completed the programme since it began in 2006, with a further 17 participating in 2011-12. Over 50% of previous participants have moved on to roles which they consider themselves unlikely to have achieved without the experience gained on Step Change. Examples include an NT Corporate Membership Executive who is now Executive Director for theatre company Fuel; a former Press Manager at Lyric Hammersmith who is now Co-Director at Camden People's Theatre; a General Manager at Y Touring who is now Executive Director of Free Word; and a former script developer returning to work after having a family who was on the STREB production team for LIFT 2012.

Education Endowment

In March 2012 the National Theatre and the Royal National Theatre Foundation launched an Education Endowment Fund, with the ambition of creating a meaningful fund to support education in its broadest sense over the long term. Going forward, all unrestricted legacies received by the National will go to this new fund, which will be managed by the Foundation. As well as supporting the National's Learning programmes, income from the endowment will also help to protect traditional theatre-making skills and professional development through apprenticeships and further training.

Sustainability

The NT keeps a constant eye on sustainability and efficiency, streamlining operations, processes and practices to achieve the best and fairest use of our resources, in terms of both money and people.

Our ambitions for NT Future will bring a larger building footprint and an increased volume of activity. However, we will more than offset the costs by investing in energy-saving measures, increasing self-generated revenue, improving operations and finding efficiencies and savings.

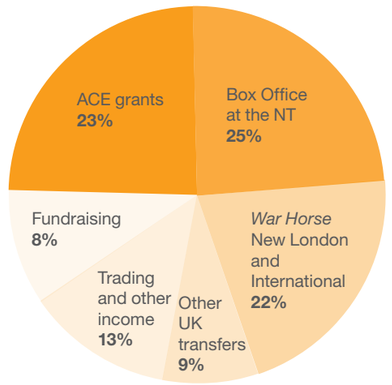
Financial Sustainability

The National had an extremely strong financial year, with the continued success of *War Horse* in the West End joined by the new production in New York, and the transfer of *One Man, Two Guvnors* to the Adelphi Theatre and then to the Theatre Royal, Haymarket. This is alongside considerable success in fundraising and box office revenue on the South Bank. As in the previous financial year a significant contribution from the commercial transfers has been designated to National Theatre Future, bringing the National's own contribution to the project to £7.5m. In addition, the regular contribution to capital and maintenance has again been increased to £3.5m, as the back-log of essential works continues to show this is an area where there is longer term pressure on budgets.

After designations there is a surplus of £0.3m on unrestricted funds, bringing the balance on unrestricted reserves to £2.6m.

The NT saw its Arts Council funding cut by 7% (£1.4m) as planned; there will be a further decrease of 4.5% (£0.8m) in 2012-13. While the challenges we are facing as a result are very real, we are confident that the continuing strong financial performance and level of reserves, combined with our strategic and specific objectives and plans for NT Future, mean that the NT will be able to not only sustain current activity levels, but will continue to innovate, grow and live up to our responsibility as a national theatre.

The National maintains a balance between self generated income – box office, fundraising, exploitation of National Theatre productions and catering and front of house trading – and public subsidy from Arts Council England (ACE).



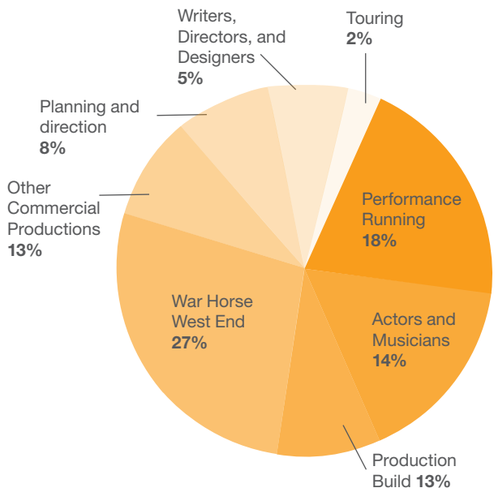
Set out below is a summary statement of income and expenditure. It combines the National's unrestricted income and expenditure with short term project expenditure funded by earmarked donations (restricted funds) and the element of the regular ACE grant which has been received this year for capital expenditure (£1.5m). It excludes NT Future income and expenditure which is treated as a long term project, as well as movements in any other long term restricted funds.

Income	**2012** £m		**2011** £m	
Box office at the NT	20.0	25%	19.9	28%
War Horse UK/International	18.0	22%	13.9	20%
Other UK Transfers	6.8	9%	0.0	0%
Trading and other income	10.8	13%	11.1	15%
Fundraising	6.6	8%	6.0	9%
ACE grants	18.3	23%	19.7	28%
Total	**80.5**	**100%**	**70.6**	**100%**

Expenditure	**2012** £m		**2011** £m	
Production costs	34.9	48%	35.3	55%
War Horse UK/International	14.4	20%	11.9	19%
Other UK Transfers	6.1	8%	0.0	0%
NT Learning & Public Engagement	5.5	7%	4.5	7%
Research	1.7	2%	1.7	3%
Trading	8.1	11%	7.8	12%
Fundraising	1.5	2%	1.5	2%
Irrecoverable VAT	1.1	2%	1.1	2%
Governance	0.2	0%	0.2	0%
Total	**73.5**	**100%**	**64.0**	**100%**

Transfers			
Use of restricted project funds	(0.1)	0.0	
Designation of funds:			
Capital	(3.5)	(3.4)	
NT Future	(1.7)	(2.8)	
War Horse International	(1.4)	0.0	
Net surplus on unrestricted funds	**0.3**	**0.4**	

Production expenditure at the National Theatre, in the West End and on tour represented 76% of total expenditure for the year.

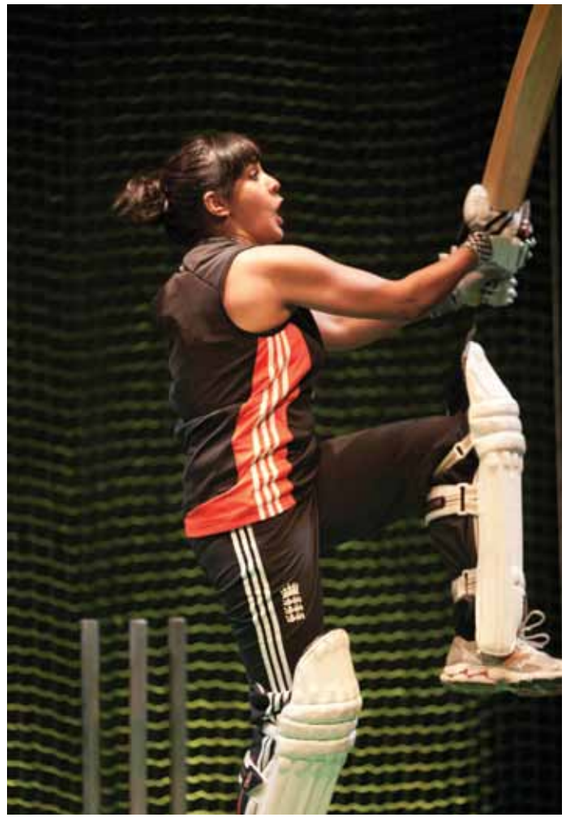


National Theatre paid attendances	**2007/08** 000s	**2008/09** 000s	**2009/10** 000s	**2010/11** 000s	**2011/12** 000s
Olivier	391	402	364	355	353
Lyttelton	246	310	322	285	286
Cottesloe	93	105	98	104	108
Paintframe	0	0	0	0	8
War Horse	0	0	398	408	422
One Man Two Guvnors	0	0	0	0	208
Total	**730**	**817**	**1,182**	**1,152**	**1,385**

Attendance as % of capacity	**87%**	**93%**	**90%**	**90%**	**92%**

Number of performances	**2007/08**	**2008/09**	**2009/10**	**2010/11**	**2011/12**
Olivier	364	383	384	343	357
Lyttelton	339	376	393	373	391
Cottesloe	360	347	355	373	368
Paintframe	0	0	0	0	50
War Horse	0	0	414	414	421
One Man Two Guvnors	0	0	0	0	159
Total	**1,063**	**1,106**	**1,546**	**1,503**	**1,746**

A full Financial Review and Financial Statements for 2011-12 is available and can be downloaded from **www.nationaltheatre.org.uk/annualreport**



Sustainability

Environmental Sustainability

The NT recognises that as one of the world's major production theatre companies, its activities have significant environmental impacts which it has a responsibility to minimise. The NT has been at the forefront of energy-saving practice and aspires to lead by example in the theatre sector. Low energy usage has been a guiding principle in the design for the temporary theatre space which will operate while the Cottesloe is closed for redevelopment.

The completion of the Environmental Master Plan (EMP), which sits within the NT Future project, took a major step forward with the installation of a £2million gas-fired Combined Heat and Power Plant (CHP) which, by generating heat from waste exhaust, will enable us to produce 20% of our electricity needs and reduce our carbon footprint by 9%: an economic and environmental benefit.

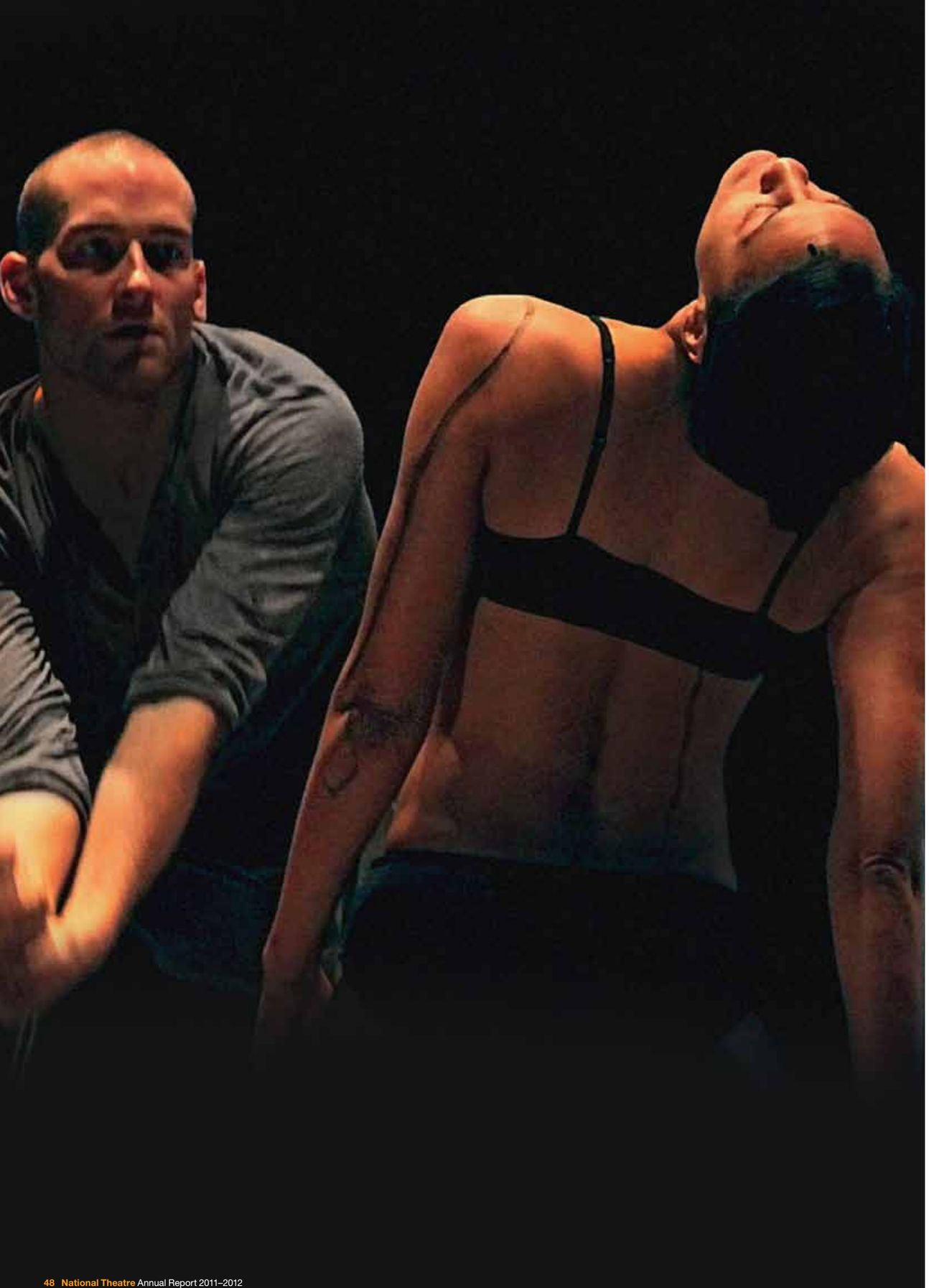
Less headline projects bear cumulative impact. The National has 143 dressing room mirrors with 5 lamps each. Our continuing partnership with Philips enabled us to replace those 715 lamps with LED technology, thereby reducing electrical output by 15%.

We have recently committed to purchasing electricity from renewable sources for the next three years via a new collective arrangement with the Royal Albert Hall and Royal Opera House, enabling advantageous bulk purchasing: a benefit we hope to extend to smaller arts companies.

The NT adheres to a zero-to-landfill waste policy with a building-wide recycling programme that aims to enlist all staff. Among the Catering department's multi-pronged approach to sustainability are seasonal menus for our restaurants to minimise air and sea freighted ingredients; using the Marine Conservation Society's guidelines when choosing fish and only using seafood sourced from sustainable stocks; and working towards the use of fully compostable disposables in all catering areas. In partnership with recycling company Paper Round, we implemented a policy in which all food waste (including coffee grounds) from kitchens and catering areas is separated from general waste. 36,660 kgs of food waste were collected in our first year of implementation, which was then turned into compost for use on farms in Kent. For every bin collected, Paper Round also donates 25p to the FareShare charity, who distribute food to charities that help disadvantaged people throughout the UK.

715
dressing room lamps replaced with LEDs

33,660kg
food waste composted



Fundraising

During a period of an uncertain economic climate at home and abroad and the introduction of austerity measures, it is wonderful to be able to report that, rather than declining, support from individuals, companies and trusts for the National Theatre has increased. This year, our annual income total from fundraising reached £7.4m, up by £1m on the previous year: all the more notable because this sum was raised at the same time as the capital campaign to support the redevelopment of our building was and still is, in full flow. £6m was received for National Theatre Future this year, and a great deal more in pledges for the future. It is the ambition and the sheer range of activities that the NT undertakes which allows trusts to direct grants towards specific areas of our work, people passionate about theatre to be so generous in their philanthropy, and for companies to find mutually rewarding opportunities that help us to achieve our mission.

The generosity of our audiences who support us by becoming members at all levels and by responding to our appeals has been remarkable. Over £3.6m was raised in this way, including a substantial legacy. Even without taking this legacy into account, we achieved an increase of £200,000 on the previous year and our highest total ever for individual giving.

Memberships are becoming ever more popular. With 10,000 Priority Members (£65+ p.a.) we have a great bedrock of support, and at the top end of the giving spectrum we now have over 80 members of the Olivier Circle (£10,000 p.a.), showing that supporting at a high level is still proving very attractive.

It is not just UK audiences who show such generosity. With productions of *War Horse* and now, *One Man, Two Guvnors* playing overseas, our supporter base is widening. In particular, the Board and staff of the American Associates of the National Theatre are playing a really significant role in broadening our profile and soliciting gifts and memberships in North America to support the NT.

Our income from the corporate sector (including corporate foundations) came in at £3.4m – the highest total ever from companies and a year-on-year increase of 62%. This was driven in part by a number of high-value, multi-year partnerships running across an entire year, including amongst others, Aviva's global sponsorship of NT Live, and American Express, who have become our preferred card partner. American Express significantly increased their involvement with us by philanthropically supporting the New York production of *War Horse* and *Juno and the Paycock* in London, as well as sponsoring our fundraising gala for *War Horse* in New York in April 2011. In addition, American Express sponsored Watch This Space, our free summer festival of performances outside on the South Bank. We embarked on a new partnership with J.P. Morgan as part of their Signature Series, and National Bank of Canada sponsored the Toronto production of *War Horse*.

Our partnerships, existing and new, enable the NT to achieve identified goals: Travelex continue to help us to offer affordable tickets with the Travelex £12 season and they have confirmed their partnership for the next three seasons, from 2013 to 2015 – by which time they will have supported this key part of our mission for twelve years. Accenture continue to support innovation in the Theatre, both on and off the stage and at the NT Studio, and they have extended their support to include our flagship education programme, NT Connections, and Theatreworks Partnerships, a project using theatre skills to help increase employability. Bank of America Merrill Lynch also supports Connections – a programme for 13-19-year-olds that reaches 180 schools and youth theatre groups throughout the UK. Neptune is our season sponsor for plays in the Cottesloe Theatre, as it has been for the past three years, and Philips has helped us enormously to improve our external and internal lighting and to reduce our energy consumption. Goldman Sachs are long term supporters of education at the National Theatre, and KPMG continued to extend their relationship with the NT by sponsoring *The Comedy of Errors*.

Trusts and Foundations contributed £0.4m in annual revenue to a wide range of projects. The Wates Foundation continued a generous grant to our Early Years programme. Our learning work on tour was once again supported by The Dorset Foundation, and The Ingram Trust and The Behrens Foundation were among a number of trusts who help to make our work with primary schools affordable. The work of the NT Studio continues to be supported by The Leverhulme Trust through their writers' and directors' bursaries, and The Quercus Trust's bursary gives a new opportunity for aspiring directors. The NT Archive benefited from a grant from The Eric Anker-Petersen Charity, who helped digitise and preserve our precious photograph collection.

We would like to express our gratitude to the very many people and organisations that have helped us, by recognising them in the following pages. Their support is invaluable and we are immensely grateful for their continuing commitment and the ways in which they enable and enrich our work.

Supporters

NT Future Major Gifts to 1 September 2012

Arts Council England
The Dorfman Foundation

American Associates of the National Theatre
The Clore Duffield Foundation
The Garfield Weston Foundation
Bruce & Suzie Kovner
The Monument Trust
RNT Foundation
The Dr Mortimer & Theresa Sackler Foundation

Clive & Sally Sherling
The Wolfson Foundation

Christine Collins
The Foyle Foundation
The Ingram Trust

Graham & Joanna Barker
Simon & Sally Borrows
The Deborah Loeb Brice Foundation
Glenn & Phyllida Earle
Lydia & Manfred Gorvy
John Makinson
Stelio Stefanou
and 2 anonymous donors

Tony & Gisela Bloom
Russ & Linda Carr
Terri & Timothy Childs
Sir Trevor & Lady Chinn
The Cranshaw Corporation
Liz & Simon Dingemans
Anna & Ralph Goldenberg
Linda & Tony Hill
Madeleine Hodgkin
Ian & Beth Mill
Mirisch & Lebenheim Charitable Foundation
Jay & Deanie Stein
Leila & Mickey Straus
Monica G-S & Ali E Wambold
Steven & Bonnie Ward
George & Patricia White
and 2 anonymous donors

Penny & Bill Bardel
Tim & Caroline Clark
Barbara G. Fleischman
Stephanie & Carter McClelland
Joan Steinberg

The National Theatre is also grateful for the generous support of members of the Royal National Theatre Board and the Board of the American Associates of the National Theatre

Individual Giving Annual Support April 2011–March 2012

Major Gifts

Tony & Gisela Bloom
Keith & Helen Bolderson
The Deborah Loeb Brice Foundation
Sir Trevor & Lady Chinn
Sir Ronald & Lady Cohen
Ian & Caroline Cormack
Liz & Simon Dingemans
Sir Harry & Lady Djanogly
Sarah & Lloyd Dorfman
Glenn & Phyllida Earle
Beth & Gary Glynn
Linda & Tony Hill
Dalip & Chandrika Pathak
Clive & Sally Sherling
Edgar & Judith Wallner
Guy & Charlotte Weston
and 1 anonymous donor

Olivier Circle

Eric Abraham & Sigrid Rausing
Celia & Edward Atkin
Penny & Bill Bardel
Graham & Joanna Barker
Mr Alex Beard
Simon & Sally Borrows
Neil & Sarah Brener
Barbara Broccoli OBE
Mr & Mrs L L Browning, Jr
Russ & Linda Carr
Dominic & Nancy Casserley
Terri & Timothy Childs
The Cielinski Family
Veronica Cohen
Christine Collins
Lin & Ken Craig & The Aloisia Hofmann Charitable Trust
Leopold De Rothschild
Polly Devlin OBE
Shawn M Donnelley & Christopher M Kelly
Mr Greg Dyke & Ms Sue Howes
Alyce Faye Eichelberger-Cleese
Peter & Leanda Englander
Jane M & Howard D Epstein
Lawton W Fitt & James I McLaren Foundation
Barry & Penny Francis
Robin Geffen
Richard & Kara Gnodde
Lydia & Manfred Gorvy
Chris & Angela Graham
Kate Groes
Clare Groom
Susan Harbour

Supporters

Tony & Linda Hill
Madeleine Hodgkin
Mr & Mrs Jack Keenan
Bruce & Suzie Kovner
The Mark Krueger Charitable Fund
John Makinson
Selina & David Marks
Mr Ian & Mrs Beth Mill
Mirisch & Lebenheim Charitable Foundation
Mr Miles Morland
Malcolm & Elizabeth Offord
The O'Grady Foundation
Laura Pels
Sara & Paul Phillips
The David & Elaine Potter Foundation
Francesca Robinson
The Ruddock Foundation for the Arts
Sir Robin & Lady Saxby
Jon & NoraLee Sedmak
Mrs Carol Sellars
Mr & Mrs David Shalit
Richard Sharp
Miss Dasha Shenkman
Michael & Melanie Sherwood
Rita & Paul Skinner
Mr George Soros
Jay & Deanie Stein
Leila & Mickey Straus
Jonathan Tyler
Max & Joy Ulfane
Steven & Bonnie Ward
Ian & Victoria Watson
Marcia B Whitaker
George & Patricia White
Ms Anna Wintour
Peter Wolff
Richard & Jacqueline Worswick
George & Moira Yip
and 4 anonymous donors

Life Benefactors

Eric Abraham & Sigrid Rausing
Access Industries
Irwin & Mary Ackerman
Jonathan & Marie-Claire Agnew
Basil Alkazzi
Jeffrey Archer
Celia & Edward Atkin
Royce & Rotha Bell
Ron Beller & Jennifer Moses
Jody Locker Berger
Tony & Gisela Bloom
Keith & Helen Bolderson
Benjamin Bonas
Ms Katie Bradford
Ivor Braka Ltd
Neil & Sarah Brener
The Deborah Loeb Brice Foundation
Jonathan Brooks & Clare Laffin
Russ & Linda Carr
Camilla Cazalet
Terri & Timothy Childs
Sir Trevor & Lady Chinn
Janet M Christensen
Dr David Cohen CBE
Sir Ronald & Lady Cohen
Veronica Cohen
Ian & Caroline Cormack
Sidney & Elizabeth Corob
Lin & Ken Craig & The Aloisia Hofmann Charitable Trust
Lord Dalmeny
David Day
Jose & David Dent
Sir Harry & Lady Djanogly
Edward Dolan-Abrahams
Justin & Emma Dowley
James & Elizabeth Downing
Dame Vivien Duffield DBE
Robyn Durie
David Dutton
Glenn & Phyllida Earle
Mrs T S Eliot
Ambassador & Mrs Edward E Elson
Jane M & Howard D Epstein
Mr Joey Esfandi
John & Jill Fairchild
John & Tawna Farmer
Mr & Mrs Stuart Fiertz
Maureen & Allan Fisher
Lawton W Fitt & James I McLaren Foundation
Emily & Alex Fletcher
Clara & Michael Freeman
Daniel & Joanna Friel
Jacqueline & Michael Gee Charitable Trust
Jill & Jack Gerber
Mrs Juliet Gibbs
Beth & Gary Glynn
Michael Godbee
Lydia & Manfred Gorvy
Nick & Julie Gould
Michael Grade CBE
Mrs Catherine Graham
David R Graham
Evelyn & David Green
Gabrielle, Lady Greenbury
Jill Hackel & Andrzej Zarzycki
Katherine Hallgarten
Dr Martin Halusa
The Philip & Pauline Harris Charitable Trust
Susan & Richard Hayden
Morven & Michael Heller
The Hintze Family Charitable Foundation
David Hobbs
Dr & Mrs Alan J Horan
Clare & Bernard Horn
Nita Jackson
Lord & Lady Jacobs
Joseph & Jill Karaviotis
Mr & Mrs Jack Keenan
Mathilda & Terence Kennedy Charitable Trust
Gillian & Vimal Khosla
Mark J & Elizabeth L Kogan Charitable Fund
Bruce & Suzie Kovner
The Mark Krueger Charitable Fund
Jon & Mary Leadbetter
Kenneth & Melissa Leet
Mr A Lenson
Lady Lever
Sir Stuart & Lady Lipton
Thomas Lynch
Edward McKinley & Kathleen Lavidge
Justin & Jill Manson
Selina & David Marks
Judy Marshall
Patrick Mears
Mirisch & Lebenheim Charitable Foundation
Carol Mitchell
Mr Miles Morland
Debbie Morris
Mr & Mrs George Newell
Mr & Mrs Jim Nicol
Robert & Jane Norbury
The O'Grady Foundation
Georgia Oetker
Gregory & Susan Palm
Simon & Carolyn Parker Bowles
Barrie & Catherine Pearson
Elizabeth & Daniel Peltz
Mark Pigott OBE
The David & Elaine Potter Foundation
Oliver & Helen Prenn
Quercus Trust
Sue & David Ramsbotham
Mr H K Rausing
Stephen & Monica Richardson
Sir Simon & Lady Robertson
Ruth Robinson
The Roddick Foundation
Bianca & Stuart Roden
Michael Rose & Roz Rosenblatt
Jeffrey A & Marjorie G Rosen
The Michael Harry Sacher Charitable Trust
Dr Mortimer & Theresa Sackler
Anya & John Sainsbury
The Hon Simon Sainsbury
Yusuf & Fawzia Samad
Jon & NoraLee Sedmak
Mrs Carol Sellars
Sir Patrick Sergeant
Miss Dasha Shenkman
Mr & Mrs William Shenkman
Clive & Sally Sherling
Lois Sieff OBE
Rita & Paul Skinner
Jay & Deanie Stein
Joan Steinberg
Hugh & Catherine Stevenson
Leila & Mickey Straus
Mr John J Studzinski CBE
Mr Ian Taylor
Mr Eric Tomsett
Jan & Michael Topham
Jonathan Tyler
Mr & Mrs Max Ulfane
The Ury Trust
Edgar & Judith Wallner
Monica G-S & Ali E Wambold
Ian & Victoria Watson
Jeffrey Weingarten
Guy & Charlotte Weston
Mrs Mary Weston
Peter Wiegand
Susan Wilen
Rachel & Anthony Williams
The Stuart & Hilary Williams Foundation
Sir Robert & Lady Wilson
Peter Wolff
Dr & Mrs Gerald Woolfson
and 16 anonymous donors

Benefactors

Jack & Ian Archer-Watters
Peter & Ali Bennett-Jones
Tania & Keith Black
Alison & David Blood
Mr Philip Bowman
Martin & Jocelyn Broughton
Mr Peter Brown
Lord Browne of Madingley
Sandra Carlisle & Angus Carlill
Christopher & Jane Carter
Martin & Michele Cohen
Carl & Nancy Cooper
The Cranshaw Corporation
Barbara G Fleischman
Emily & Alex Fletcher
Mark Frewin
Ralph I Goldenberg
Ramy & Smadar Goldstein
Mrs Themy Hamilton
Mrs Luce Julien
Christopher Kneale
Sir Deryck & Lady Va Maughan
Tim & Juliet Medforth
Gabriela Mendoza
David & Sue Morley
Andrew & Jane Onslow

Supporters

Oliver & Helen Prenn
Mr Gerald M Ronson &
Dame Gail Ronson
Salomon Oppenheimer Philanthropic
Foundation
Sue & Ron Sandler
David & Alison Slade
Mr & Mrs Paul Sonabend
Joan Steinberg
Deryck L Thornley
Mrs Diana Venison
Charlotte & Simon Warshaw
Prudence Watts
Maxine White
and 2 anonymous donors

Premier Patrons

Mr Stephen Allcock
Mr Jeremy Asher
Attias Family Foundation
Linda Beecham
Sir David & Lady Bell
J & A Bénard
William Benjamin & Jill Kowal
Mr & Mrs Michael Bienes
Edward & Victoria Bonham Carter
Sir Peter & Lady Cazalet
Gill & Garf Collins
Mr & Mrs Leigh Collins
Mr & Mrs Paul Collins
Chris Cowan
Douglas S Cramer
Dr Neil Cross
Georgina & Bernie David
Sir Howard Davies
John & Catherine Debs
Edmund & Fiona Dilger
Abby Edwards
Mrs Maureen Elton
Mrs Eliane Fattal
Roger & Jane Formby
Tim Fosberry
The Edwin Fox Foundation
Ian & Margaret Frost
Andrew Galloway
Fiona Garland
Jacqueline & Jonathan Gestetner
Bruce Golden & Michelle Mercer
Mr & Mrs Peter Goulandris
Pamela, Lady Harlech
Ms Frances Hellman
The Lady Heseltine
Mrs Caroline Hoare
Cathy MacNeil Hollinger
& Mark Hollinger
Elizabeth Holt
Mr & Mrs Hughes
Liz & Peter Huhne
Maxine Isaacs
William & Weslie Janeway
Alex Joffe
Ms Nicola J Kerr
John Kinder
Rupert & Alice King
Philip Kingsley
The Kowitz Family Foundation
Herbert Kretzmer OBE
Sarah Le May
Jane E Livesey
Graham & Eileen Lockwood
Donald Main
Mrs Medina Marks
Stephanie & Carter McClelland
Brenda Meldrum
Vincent O'Brien
Enid Oppenheim
Michael & Mary Parkinson
Jeff & Liz Peek
Mr David Pike
Anne & Barry Pinson
Peggy & John Pirovino
The Porter Foundation
Gail, Robert & Ian Reichert
Mr Robert Rooney
William & Julie Ryan
Betsy & Jack Ryan
Dr Joseph Sassoon
Phil Scaturro
The Simon Family Foundation
Patricia & David Smalley
Helen & Anthony Spiro
Mike Staunton
Fred Stein
Oliver & Sally Stocken
Mr & Mrs Charles Stonehill
Anne Sweetbaum
Lady Juliet Tadgell
Laura & Barry Townsley
Marina Vaizey
Lady Patricia Varney
Ed & Carol Victor
Gerry Wakelin
James D Zirin
and 1 anonymous donor

Patrons

Graham & Pearl Aaronson
Brian Abbs
Acacia Charitable Trust
Meg Addison & Irwin Charles Ferry
Spindrift Al Swaidi
Mr Harry Allan
Mr & Mrs Richard Allan
Joan & Robin Alvarez
Edward & Elissa Annunziato
Helen & Bob Appel
Alexander Apsis
Mrs Catherine Armitage
John Armitt
James Astor
John Atanaskovic
Annette Atkins & Thomas Joyce
John Ayton
Sir John & Lady Baker
Susan Baker & Michael Lynch
R Derek & Bonnie Bandeen
Mr & Mrs Lawrence Banks
John Barker
Mr & Mrs John Barkshire
Mr Keith Barnett
Ray Barrell & Ursula van Almsick
Anne J Barsh
Stephen Bartlett
Ginny & Humphrey Battcock
Mrs Gwendoline Baxter
Sir Peter Bazalgette & Hillary Newiss
Mrs Arlene Beare
Mr Ernest G Beaumont
Mr Mark Benerofe
Mr Michael Bennett
Phil & Lisa Bennett
Norman Benzaquen
The Bertie Black Foundation
Sam & Rosie Berwick
Dr Kate Best
Mr & Mrs Bijur
Debbie Bisno
Martin Blackburn
Mr & Mrs Francesco Boglione
Mr & Mrs Charlie Bott
John & Jean Botts
Victoria Brahm & Julian Schild
Mr Thomas Brezina
Florentino Briones
Mr & Mrs R L Bristow
Sarah Britton
David Burbidge
John & Susan Burns
Mr Philip Buscombe
Keith & Pamela Butler-Wheelhouse
Martin Byman & Margaret Samson
Miss Sarah Caplin
Ms Susan Carpenter
Hal Carroll
Douglas & Joan Carter
Jason & Belinda Chaffer
David Chipperfield & Evelyn Stern
Tim & Caroline Clark
Michael & Susan Clasper
Adam Cleal
Mr Daniel Clifford
Deirdre & Howard Coates
Mrs Denise Cohen
Mr John Coldman
Geoffrey Collens
Miss V I Comba
Andrew & Polly Congreve
Carole & Neville Conrad
Kay Ellen Consolver
Ricki & Robert Conway
Dorothy Cory-Wright
Ms Elizabeth Crosoer
Sheila Cross
Mr T A R Curran
Deborah David & Norman Kurland
Mr & Mrs Jonathan Davie
The de Laszlo Foundation
Mrs Anne De Pinna
Mrs Josephine Dean
Conrad Dehn, QC
Martin & Marian Denny
Mr & Mrs R DeScherer
Cynthia Diacre
Mark Dichter
Prof C John Dickinson
Dr & Mrs C J Dilloway
Mr Glen Donovan
Dr Elza Eapen
Arnold & Greta Edward
Peter & Barbara Elliston
Don Ellwood & Sandra Johnigan
Sarah & Louis Elson
Mrs Alexandra Emmerson
Davide Erro
Christophe & Priscille Evain
David & Kirsten Fear
Lord Feldman
Dorothy Field
Ralph Fields
Mrs Hilary Finer
Claire Fisher
Tony Fisher
Mr & Mrs William Fisher
Mr & Mrs Mortimer Fleishhacker
Mr Paul Fletcher
Susan Fletcher
The Gerald Fogel Charitable Trust
Adam & Victoria Freudenheim
Dr Gail Furman
Mr Jonathan Gaisman
Paul Gambaccini
Kathleen Gerard
Piers & Melanie Gibson
Hon William & Lori Gibson
John & Indrani Gleave
Ms Eileen Glynn
Mrs M C Godwin
Mrs Carolyn Goldbart
Val Gooding & Crawford Macdonald
Lady Shauna Gosling
Margaret & Arthur Grandy
Anita & Stephen Greene
Mr & Mrs Edward Greene
Lesley Gregory
John & Ann Grieves
Mrs Kate Grimond
Richard & Odile Grogan
Karen Groos
Stephen Gross & Dona Matthews
Byron Grote & Susan Miller

Supporters

Don & Sue Guiney
Mrs Claire Guinness
Clifford & Sooozee Gundle
Ros & Alan Haigh
Mark & Moira Hamlin
Richard H Harding
Richard Hardman & Alice Deschampsneufs
Maureen & Derek Harte
Mrs Dorothy G Harza
Mr Samuel A Haubold
Dr Gordon Hay
Marc Hayton
Malcolm Herring
Mrs Coreen R Hester
Soo & Jonathan Hitchin
Baroness Sarah Hogg
Angela Howard & the late David Gestetner
Melvyn & Diane Hughes
Jane Hurt
John D Hyatt
Robin & Inge Hyman
Richard & Rosie Hytner
Roda Infield
Derek & Anne Jenkins
Mary Ellen Johnson
Nicholas & Cherry Jones
Nicholas Josefowitz
Paul Kafka
Ralph & Patricia Kanter
David Kaskel & Christopher Teano
Donovan Kelly & Ann Wood
John & Jenny Kelly
David Killick
Steve Kingshott
Mrs Frances Kirsh
Robert & Susan Klein
Mr & Mrs Adrian Knight
Bill & Stephanie Knight
Mr & Mrs T Krumland
Mr David Lanch
Steven Larcombe & Sonya Leydecker
Mrs Rosanna Laurence
Nicola Leach
J Leon Charity Fund
Mrs Sahra T Lese
Mr & Mrs B Lesslie
Sara Levene
Dr Mark Levesley
Fred M Levin & Nancy Livingston
Colette & Peter Levy
Mrs Lynn Lewis
William & Rebecca Lewis
Mark & Sophie Lewisohn
Sir Gavin & Dr Naomi Lightman
Ms Jeanne Linnes
Sam & Pam Lipfriend
Sir Sydney & Lady Lipworth
Lady Lloyd of Berwick
John Lockyer & Jane Creasey
Victor & Marilyn Lownes
Mrs Felicity Lyons
Ginny Macbeth
Hugh MacDougald
Alistair Mackinnon-Musson
Ian McVeigh
Dr John H Makin & Ms Gwendolyn Van Paasschen
Dr Anna Mann
William Mansfield
The Maplescombe Trust
Paul & Paula Marber
Marina & William Marcoux
David M Marks QC
Anne Markland & Mark Heappey
Victoria Mather
Edward & Dale Mathias
Lara & Richard Max
Ian & Serrie Meakins
Cornelius Medvei
June Mendoza
Sandy & Ed Meyer
Mrs Elizabeth Meyer
Mrs Kathryn Michael
Nick & Suzie Miles
Bob & Bethany Millard
Barbara Minto
Mark & Carolyn Mishon
Ashley & Elizabeth Mitchell
The Lowy Mitchell Foundation
Mr & Mrs Giuseppe Modiano
Dr Donald Moir
Barbara Morgan
Mr & Mrs M D Moross
Gary Morris & Robert Venables QC
Mr & Mrs Morrison
Pat Morton
Gerald Moss
Dr & Mrs Julian Muir
Kathie Murphy & Walter Hall
Dr Ann Naylor
Dr Joy H W Newman
Stanley Newman & Dr Brian Rosenthal
Andrew & Sue Nichols
Elizabeth Nixon
Philip Noel
Larry & Melanie Nussdorf
Maria O'Donoghue
David C Olstein
Sir Peter Osborne
Mark & Amanda Otway
Midge & Simon Palley
Mrs Katherine Palmer
Lord & Lady Pannick
Tim Parker
Carol & David Pascall CBE
Rakshita Patel
Mr R H C Pattison
Mr & Mrs Paumgarten
Oliver & Emma Pawle
Ms Judy Peck
Ms Suzanne Peck
William Plapinger & Cassie Murray
Pat & John Porter
Jack & Noreen Poulson
Simone Prendergast Charitable Trust
Clifford Press
Mrs Marie Prutton
David & Hilmary Quarmby
C V Ramachandran
Mrs Patricia Ranken
Anthony & Ann Regan
Greg & Karen Reid
Christopher Marek Rencki
Joyce Reuben
Mrs Clare Rich
Lesley Robins
Caroline Roboh
Mr David Rocklin
Mr & Mrs Roeder
Mr & Mrs Kenneth Rokison
Sir John & Lady Rose
Mr & Mrs Harvey Rosenblatt
Sue & Tony Rosner
Jon & Susan Rotenstreich
Mr P M Roth
Mr David Royds
Anthony Rudd
William & Hillary Russell
John & Jeremy Sacher Charitable Trust
Anthony & Sally Salz
Ruth & Brian Sandelson
Victor & Bernice Sandelson
Mr Robert Sansom & Ms Edith Eligator
Michael Sayers, QC
Mrs Sylvia Scheuer
Sir David & Lady Scholey
Mr & Mrs Richard J Schwartz
Rod & Sarah Selkirk
Eileen Serbutt
Louisa Service
Ellen & Dan Shapiro
Victor Shargai
Mr Robert A Silver
Linda & Stephen Simpson
Mike & Janet Slosberg
Christopher & Ingeborg Smallwood
Mr & Mrs R A H Smart
John & Ann Smith
Tessa Smith
Sir Harry & Lady Solomon
Janna Spark & Iko Meshoulam
Ms Francesca Stanfill Nye
Mr & Mrs Don Starr
Mr Stelio Stefanou
Alan & Ruth Stein
Gayfryd Steinberg
Kathryn Steinberg
George & Elizabeth Stevens
Judy & David Stewart
Olive & Michael Stone
Sue & Stuart Stradling
Andrew & Laura Sukawaty
Sir John & Lady Sunderland
Mrs Ann Susman
Robert & Patricia Swannell
Eileen J Taylor
Bernard & Nadine Taylor
Mr & Mrs Russell W Taylor
Ms Chantal Thompson
Tony & Valerie Thompson
Henry Timnick
Christopher & Julia Tugendhat
Mrs Margaret K B Turner
Melissa Ulfane
Mr Dominic Vail
Debra Valentine
Mr & Mrs Eric Vezie
Tim & Nadine Waddell
Christopher Wade
Mr & Mrs Jeffrey Walker
Mary Wallach
Denise & Frank Weil
Susan Wilen
Mrs Reba White Williams
Graham & Sue White
Mr & Mrs Brian M Wides
Mary Willett
Ann Williams
Peter Williams
Marilyn & Geoffrey Wilson
Mr & Mrs Michael Wilson
Henry & Louise Windeler Cohen
Mrs Jane Wood
Richard & Susan Wolff
David & Vivienne Woolf
David Wormsley
Cynthia Wu
Jonathan Yudkin
David & Barbara Zalaznick
Stephen & Laura Zimmerman
and 32 anonymous donors

Legacy Gifts

Mr Peter Geoffrey Canter
Margaret Lowy
Peter & David Lund
Jennifer Pattison

The National is also grateful for the support of our Supporting Cast, Priority Plus, Priority Members, Young Patrons and all AANT Members

Supporters

Corporate Support April 2011 – March 2012

Partners

Travelex
Accenture
American Airlines
American Express
Aviva
Bank of America Merrill Lynch
J.P. Morgan
Neptune Investment Management
Philips

National Theatre Education is supported by Goldman Sachs

Sponsors

KPMG

Premium Members

Linklaters LLP
Morgan Stanley

Platinum Members

American Airlines
Bloomberg LP
British American Tobacco
Daily Mail and General Trust plc
Delta Airlines
Deutsche Bank
G3
Goldman Sachs
NDS Ltd
Pearson plc
Prudential plc
Shell
Smiths Group plc
Standard Chartered Bank

Gold Members

Bain & Company
Bartle Bogle Hegarty
British Airways
Cantate
Clifford Chance
Corbis Images
Corniche
CQS
Credit Suisse
DAC Beachcroft
Finsbury Ltd
Forsters LLP
Inizito LLP
KPMG LLP
Lazard
Macfarlanes LLP
Man Group plc
Markson Pianos
Moore Stephens LLP
Nyman Libson Paul
Penningtons Solicitors LLP
Pentland Group plc
Reed Elsevier
Regatta Ltd
The Rose Foundation
Santander UK plc
Slaughter and May
Smith & Williamson
The Stanley Foundation
Tesco plc
Unilever plc
Zurich Insurance plc

Team Builder Members

Hutton Collins

Media Partner

Travelex £12 Tickets
The Independent

Trusts & Foundation - Annual Revenue Support April 2011 – March 2012

Major Trusts & Foundations

The Behrens Foundation
The Dorset Foundation
Sidney E Frank Foundation
The Ingram Trust
The Leverhulme Trust
The Mulberry Trust
The Laura Pels International Foundation for Theater
Quercus Trust
The Rose Foundation
Archie Sherman Charitable Trust
The Wates Foundation
and 2 anonymous donors

Trusts & Foundations

Allchurches Trust Limited
The Eric Anker-Peterson Charity
The E Dennis Armstrong Trust
The Chapman Charitable Trust
The Sidney and Elizabeth Corob Charitable Trust
The Gilbert and Eileen Edgar Foundation
The Joyce Fletcher Charitable Trust
The Goldsmiths' Company Charity
The Golsoncott Foundation
Milton Grundy Foundation
Kenneth Hargreaves Trust
The Hellenic Foundation
The Harold Hyam Wingate Foundation
Jill & David Leuw
Newcomen Collett Foundation
St Olave's Foundation Fund
The Austin & Hope Pilkington Trust
Rosetrees Trust
The Schneer Foundation
The Sigmund Sternberg Charitable Foundation
The Sobell Foundation
The John Thaw Foundation
The Thistle Trust
The Topinambour Trust
The Vandervell Foundation
The Walcot Foundation
and 1 anonymous donor

American Associates Of The National Theatre

AANT Board

Leila Maw Straus, Chairman
William G. Bardel, Treasurer
David Smalley, Secretary
Peter Brown
Joanna Coles
Shawn M. Donnelley
Alice Faye Eichelberger Cleese
Barbara Fleischman
Amanda Foreman
Maxine Isaacs
Samhita Jayanti
Suzie Kovner
Jeanne Linnes
Lady Lyall Grant
Sir Deryck Maughan
Stephanie McClelland
Laura Pels
Lady Sheinwald
Joan Steinberg
Monica Wambold
Susan Wilen

AANT Honorary Council

Terri Childs
Suzanne Elson
Richard Harding
Elliott F. Kulick
John Makinson
Stafford Matthews
Peter Wolff

The National Theatre would like to acknowledge the generous support of Robert Boyett Theatricals (US partner) and National Angels Ltd.

Performers 2011–12

The Acting Company

Mark Addy
Marcus Adolphy
Mike Aherne
Jude Akuwudike
Tom Anderson
Suzanne Andrade
Stuart Angell
Sarah Annis
Jade Anouka
Nonso Anozie
Esme Appleton
Sebastian Armesto
Owain Arthur
Alex Avery
Marion Bailey
Jamie Ballard
Matthew Barker
Samuel Barnett
Martin Barrass
Neal Barry
Tom Basden
Mark Bazeley
Pippa Bennett-Warner
David Benson
Paul Bentall
Ruby Bentall
Robin Berry
Nigel Betts
Leo Bill
Oliver Birch
Nicholas Bishop
Joshua Blake
Nick Blakeley
Claudie Blakely
Rebecca Boey
Jilly Bond
Samantha Bond
Mark Bonnar
Amy Booth-Steel
Hannah Boyde
Katie Brayben
Bríd Brennan
Joy Brook
Louis Brooke
Tom Brooke
Natasha Broomfield
Ray Emmet Brown
Simon Bubb
Gillian Budd
Ian Burfield
Pascale Burgess
Tam Dean Burn
Ellie Burrow
Clare Burt
Kirsty Bushell
Burt Caesar
Joe Caffrey
David Calder
Richard Cant
Nancy Carroll
Silas Carson
Pip Carter
Clare Cathcart
Martin Chamberlain
Oliver Chris
Sam Clark
Cornelius Clarke
Kate Colebrook
Joy Constantinides
Polly Conway
Simon Coombs
James Cooney
Emily Cooper
Risteárd Cooper
Trevor Cooper
Grace Cooper Milton
James Corden
Claire-Louise Cordwell
Matt Costain
Oliver Cotton
Jonathan Coy
Rosalie Craig
Kenneth Cranham
Ewen Cummins
Marcus Cunningham
Sinéad Cusack
Danny Dalton
Salvatore D'Aquilla
Lee Davern
Rebecca Davies
Josie Daxter
Jacqueline Defferary
Stavros Demetraki
Andrew Dennis
Jolyon Dixon
Paul Dodds
Terry Doe
Kate Duchêne
Dorothy Duffy
Lindsay Duncan
Sharon Duncan-Brewster
Caoilfhionn Dunne
Clare Dunne
Richard Durden
Tom Edden
Inua Ellams
Martyn Ellis
Derek Elroy
Craige Els
Charlotte Emmerson
Mark Extance
Jake Fairbrother
Nicholas Farrell
Karina Fernandez
Jake Ferretti
Deborah Findlay
Kim-Jomi Fischer
Kate Fleetwood
Mark Fleischmann
Nick Fletcher
Daniel Flynn
Hal Fowler
Phoebe Fox
Trevor Fox
Matthew Forbes
Bob Fox
Naomi Frederick
David Fynn
Mark Gatiss
Trevor Michael Georges
Davood Ghadami
Ruth Gibson
Jonathan Glew
Patrick Godfrey
Thomas Goodridge
Ermira Goro
Kieran Gough
Richard Goulding
Gawn Grainger
Trystan Gravelle
David Grewcock
Abigail Guiver
Owain Gwynn
Harry Hadden-Paton
Colin Haigh
Claudia Hall
Steven Harper
Richie Hart
Luke Hayden
John Heffernan
Lillian Henley
Lenny Henry
Rendah Heywood
Clare Higgins
Conleth Hill
Ciarán Hinds
Jadie-Rose Hobson
Michael Hodgson
Kobna Holdbrook-Smith
Jack Holden
Nick Holder
Adrian Hood
Richard Hope
Gerard Horan
David Horovitch
Robert Horwell
Alan Howard
Rebecca Humphries
David Hunter
Daniel Ings
Jeremy Irons
Oliver Jackson
Adam James
Geraldine James
Chris Jared
Chris Jarman
Tendayi Jembere
Michael Jenn
Christian Jenner
Alex Jennings
Luke Jerdy
Paul Jesson
Sioned Jones
Ursula Jones
Curtis Jordan
Paterson Joseph
Jenny Jules
Cush Jumbo
Nicholas Karimi
Anne Kavanagh
Tom Kay
Viktoria Kay
Rory Keenan
Ian Kelly
Katherine Kelly
Sam Kelly
Tricia Kelly
Sue Kelvin
Louise Kempton
Dermot Kerrigan
Ferdinand Kingsley
Rory Kinnear
Barbara Kirby
Daniel Kitson
Nitin Kundra
Gerald Kyd
Martina Laird
Trevor Laird
Claire Lams
Paul Lancaster
Hannes Langolf
Alex Lanipekun
James Laurenson
Gwilym Lee
Nick Lee
Dominic Leeder
Elliot Levey
Maureen Lipman
Brian Lonsdale
Katie Lyons
James McArdle
Esther McAuley
Nell McCann
Gillian McCarthy
Paul McCleary
Joshua McCord
Sandy McDade
Ian McDiarmid
Peter McDonald
Felicity McHardy-Costaine Brown
Shaun McKee
Bernadette McKenna
Abigail McKern
Tim McMullan
Stuart McQuarrie
Siobhán McSweeney
Patrick Malahide
Mary Mallen
Ben Mansfield
Lesley Manville
Fergus March
Sarah Mardel
Brian Martin
Gareth Mason
Laura Matthews
Christina May
Henry Maynard
Simon Merrells
Samir M'Kirech
Ursula Mohan
Damien Molony
Gerard Monaco
Jack Monaghan
Alan Mooney
Claire Moore
Janet Moran
Sarah Mowat
Sarah Moyle
Lucian Msamati
Jess Murphy
Kevin Murphy
Joseph Mydell
Bruce Myers
Matthew Needham
Yvonne Newman
Vincenzo Nicoli
Steve Nicolson
Carole Nimmons
Christopher Patrick Nolan
Pamela Nomvete
Luke Norris
Jim Norton
Wendy Nottingham
Damian O'Hare
Rhiannon Oliver
Lauren O'Neil
Marek Oravec
Genevieve O'Reilly
Rob Ostlere
Jude Owusu
Hambi Pappas
Jack Parker
Jamie Parker
Simon Parrish
Alice Parsloe
Seeta Patel
James Pearse
Michael Peavoy
Steve Pemberton
Tom Peters
Saskia Portway
William Postlethwaite
Victor Power
Daniel Poyser
Jodie Prenger
Leighton Pugh
Prasanna Puwanarajah
Ronan Raftery
Zoë Rainey
Paul Ready
Jessica Regan
Pierce Reid
Fred Ridgeway
Malcolm Ridley
Daniel Rigby
Patrick Robinson
Sophie Robinson
Jemima Rooper
Saul Rose
Lara Rossi
Samuel Roukin
Patricia Routledge
Dominic Rowan
Anwar Russell
Simon Russell Beale
Mat Ruttle
Helen Ryan
William Rycroft
Hugh Sachs
Nick Sampson
Tim Samuels
Rachel Sanders
Danny Sapani
Adrian Schiller
Andrew Scott
Matthew Seadon-Young
Alexander Semple
Maggie Service
Nabil Shaban
Michael Shaeffer
Amit Shah
Richard Shanks
Tahirah Sharif
Michael Sheldon
Antony Sher
Eliot Short
John Shrapnel
Anthony Shuster
Malcolm Sinclair
Ira Mandela Siobhan
Eoin Slattery
Nicola Sloane
Perri Snowdon
Hannah Spearritt
Laurence Spellman
Timothy Speyer
Gavin Spokes
Leo Staar
Jill Stanford
Nicola Stephenson
Jo Stone-Fewings
Geoffrey Streatfeild
Stephanie Street
Sam Swann
Sarah Sweeney
Darren Swift
Emily Taaffe
George Taylor
Zara Tempest-Walters
Giles Terera
Michelle Terry
Karl Theobald
Lloyd Thomas
Stephanie Thomas
Joseph Thompson
Sophie Thompson
Clare Thomson
Rosie Thomson
Paul Thornley
Grace Thurgood
Suzie Toase
Geoffrey Towers
Meghan Treadaway
John Trindle
Ellie Turner
Tom Vaughan-Lawlor
Alexander Vlahos
Charity Wakefield
David Walmsley
Everal A Walsh
Zoë Wanamaker
Danny Webb
John Webber
Kate Webster
Adam Welsh
Gemma Whelan
David Whitaker
Jack Whitam
Liz White
Russell Wilcox
Andy Williams
Oliver Wilson
Thomas Wilton
Duncan Wisbey
Sarah Woodward
Matthew Woodyatt
Jonathan Woolf
Fenella Woolgar
Gilbert Wynne
Sargon Yelda
Rene Zagger
Shane Zaza
Alexis Zegerman

Supernumeraries

Isabella Baltsavia, Ioannis Charalambous, Jack Chedburn, Darren Cockrill, Gabriella Craparo, Tom Crook, Anton Cross, James Davies, John Fagan, Neil John Gibson, Yasmeen Khalaf, Max Lacome-Shaw, Andrea Laing, Adam Langstaff, Pandora McCormick, Stephen McLeod, Oliver Matjasz, Laura Milani, Robin Owen, Jonathan Padmore, James Powell, Gemma Rees, Stephanie Winiecki.

St Matthew Passion
Principal singers
Hadleigh Adams
Sally Bruce-Payne
Ruby Hughes
Benjamin Hulett
James Laing
Andrew Staples
Mark Stone
Choirs drawn from the Guildhall School of Music and Drama

The Show Musicians

Alba Acevedo
Barnaby Adams
Akintayo Akinbode
Kate Aldridge
Liesbeth Allart
Robert Ames
Edward Bailey
Nicola Barbagli
Sarah Bennington
Ksenia Berezina
Richard Bignall
Josef Bisits
Mark Bousie
Christopher Braime
Martin Briggs
Benjamin Brooker
Alan Brown
Rachel Brown
Julie Buckley
Liam Buckley
Ben Castle
Ryan Chen
Paul Clark
Robert Clark
Rosie Clifford
Nicholas Cooper
Richard Coughlan
Ewan Cowley
Sarah Crisp
Andrew Crowley
Joe Csibi
Caroline Dale
Sally Dodds
Ebony Steel Band
Mark Edwards
Charlotte Eksteen
Robert Elibay-Hartog
Lindsay Ellis
Tom Ellis
Matthew Featherstone
Dominick Felix
Martin Field
Andy Findon
Christopher Fish
Alesandro Fisher
Christian Forshaw
Karen French
Sally Fussell
Olivier Gagnon
Rosemary Galton
Anna Goodhew
Alice Hall
Simon Haram
Elise Harper
Benjamin Harrison
Miranda Heldt
Alice Higgins
Philip Hopkins
Daniel Jackson
Philip James
Emma Kerr
Bethan Langford
Chris Laurence
Donna Lennard
Gethin Lewis
Simon Little
Fraser MacAulay
Hamish Mackay
Charlotte Maclet
Andrej Malir
Peter Mallinson
Martin Martin
Keith McGowan
Tarek Merchant
Laura Moody
Louise Morgan
Ed Morris
Stephen Morris
Jean-Baptiste Mouret
Harriet Murray
Buffy North
Lynda O'Connor
Eamon O'Dwyer
Grant Olding
Ciaran O'Leary
Simon Over
Emma Owens
Iria Perestrelo
Julian Perkins
George Robertson
Steve Rossell
Daniel Rudge
Matthew Scott
Merlin Shepherd
David Shrubsole
Sonia Slany
Steve Smith
Josh Sneesby
Ivo Stankov
David Stewart
Adam Sullivan
Graeme Taylor
Philip Todd
Chloe Treharne
Matthew Truscott
James Turnbull
James Underwood
Tom Verney
Poppy Walshaw
Sarah Walter
Iain Ward
David Watkins
Ian Watson
Phil Wilkinson
Jennie Witton
Andy Wood
Charlotte Maclet
Andrej Malir
Peter Mallinson
Martin Martin
Keith McGowan
Tarek Merchant
Laura Moody
Louise Morgan
Ed Morris
Stephen Morris
Jean-Baptiste Mouret
Harriet Murray
Buffy North
Lynda O'Connor
Eamon O'Dwyer
Grant Olding
Ciaran O'Leary
Simon Over
Emma Owens
Iria Perestrelo
Julian Perkins
George Robertson
Steve Rossell
Daniel Rudge
Matthew Scott
Merlin Shepherd
David Shrubsole
Sonia Slany
Steve Smith
Josh Sneesby
Ivo Stankov
Andrew Staples
David Stewart
Mark Stone
Adam Sullivan
Graeme Taylor
Philip Todd
Chloe Treharne
Matthew Truscott
James Turnbull
James Underwood
Tom Verney
Poppy Walshaw
Sarah Walter
Iain Ward
David Watkins
Ian Watson
Phil Wilkinson
Jennie Witton
Andy Wood

NT Associates and Committee Membership

NT Associates

Alison Chitty
Bob Crowley
Declan Donnellan
Jonathan Dove
Edward Hall
Mark Henderson
Alex Jennings
Kwame Kwei-Armah
Adrian Lester
Phyllida Lloyd
Patrick Marber
Helen Mirren
Tom Morris
Mark Ravenhill
Simon Russell Beale
Zoë Wanamaker

Associate Producer
Pádraig Cusack

Committee Membership at 1 April 2012

Development Council

Susan Chinn CBE, Chair
Clive Sherling, Vice Chair
Graham Barker
Royce Bell
Dr Neil Brener
Sarah Brener
Russ Carr
Tim Clark
Caroline Cormack
Ian Cormack
Simon Dingemans
Charles Dorfman
David Hall
Rosie Hytner
Kwame Kwei-Armah
John Makinson
Oliver Pawle
Rita Skinner
Charlotte Warshaw
Charlotte Weston

Finance & Audit Committee

Howard Davies, *Chair*
Tim Clark
Lloyd Dorfman CBE
Ros Haigh
John Makinson

NT Future Fundraising Committee

Clive Sherling, *Chair*
Graham Barker
Lisa Burger
Susan Chinn
Tim Clark
Ian Cormack
David Hall
John Makinson
John Rodgers
Rita Skinner
Nick Starr

NT Future Project Committee

John Makinson, *Chair*
Lisa Burger
Dominic Casserley
Tim Clark
Lloyd Dorman CBE
Glenn Earle
Ros Haigh
Alan Leibowitz
Clive Sherling
Nick Starr

Nominations Committee

Tim Clark, *Chair*
Peter Bennett-Jones
James Purnell

Remuneration Committee

Howard Davies, *Chair*
Tim Clark
Lloyd Dorfman CBE
Ros Haigh
John Makinson

National Theatre Productions Limited

Directors
Peter Bennett-Jones, *Chair*
Lisa Burger
Tim Clark
Chris Harper
André Ptaszynski
David Sabel
Nick Starr

National Theatre Productions Overseas Limited

Directors
Lisa Burger
Nick Starr
Peter Taylor

War Horse Us Llc

Directors
Lisa Burger
Nick Starr
Peter Taylor

Royal National Theatre Enterprises Limited

Directors
Ros Haigh, Chair
Lisa Burger
Farah Ramzan Golant CBE
Patrick Harrison
Mark Hix
Sarah Hunt
Karen Jones
John Langley
Geoffrey Matthews
Nick Starr

Honorary Council

Sir David Bell
Tony Bloom
Dr David Cohen CBE
Justin Dowley
David Dutton
Michael Gee
Michael Grade CBE
Robert Norbury
Oliver Prenn
Lois Sieff OBE
Max Ulfane
Edgar Wallner

Board and Committees Secretary

Donna Parker

NT Heads of Department

Casting
Wendy Spon
Commercial Operations
Patrick Harrison
Development
John Rodgers
Digital Media
David Sabel
Engineering
Kieron Lillis
External Relationships & Partnerships
John Langley
Finance
Fern Stoner
General Counsel
Peter Taylor
Human Resources
Tony Peers
Information Technology
Joe McFadden
Learning
Alice King-Farlow
Marketing
Sarah Hunt
Music
Matthew Scott
NT Future Project
Simon Harper
Planning
Robin Hawkes
Platforms/WTS Festival
Angus MacKechnie
Press
Lucinda Morrison
Print & Publications
Lyn Haill
Studio
Laura Collier
Technical
Mark Dakin (Technical Director)
Gary Sparkes (Head of Technical)
Voice
Jeannette Nelson

War Horse
Producer
Chris Harper
Technical Producer
Katrina Gilroy

Photo Captions

3
Double Feature in the NT Paintframe
Photo Johan Persson

4
Rory Kinnear in *Hamlet*
Photo Johan Persson

7
Zoë Wanamaker in *The Cherry Orchard*
Photo Catherine Ashmore

8
Esme Appleton in *The Animals and Children Took to the Streets*
Photo Nick Flintoff

11
London Road
Photo Vikki Peter

13
Lenny Henry in *The Comedy of Errors*
Photo Johan Persson

15
James Corden in *One Man, Two Guvnors*
Photo Johan Persson

17
13 **Photo Marc Brenner**

18
Andrew Scott in *Emperor and Galilean*
Photo Catherine Ashmore

20
Angus Wright, Justin Salinger and Mark Arends in *The Cat in the Hat*
Photo Stephen Cummiskey

22
Ciarán Hinds and Sinéad Cusack in *Juno and the Paycock*
Photo Catherine Ashmore

25
Above: Lesley Manville and Ruby Bentall in *Grief* **Photo John Haynes**

Below: Alex Jennings and Simon Russell Beale in *Collaborators*
Photo Johan Persson

29
Watch This Space festival
Photo Ludovic des Cognets

31
Rebecca Boey in *Island*
Photo Clare Park

32
Above: Sienta La Cabeza, Watch This Space festival
Photo Ludovic des Cognets
Below: Rockabilly Rave UK, Camber Sands, East Sussex from *Rockin'* exhibition **Photo Andrew Shaylor**

34
NT Future images
courtesy of Haworth Tompkins

39
Tahirah Sharif in *Moon on a Rainbow Shawl*
Photo Jonathan Keenan

40
Celia Adams and Sophie Waller in *Swallows and Amazons*
Photo Simon Annand

42
Sue Kelvin, Lauren O'Neil and Antony Sher in *Travelling Light*
Photo Johan Persson

45
Katherine Kelly in *She Stoops to Conquer*
Photo Johan Persson

46
Above left: Phoebe Fox in *There is a War*
Above right: Pippa Bennett-Warner and Trevor Cooper in *The Swan*
Below left: Stephanie Street in *Nightwatchman*
Below right: Trystan Gravelle, Kirsty Bushell, Karina Fernandez and Tom Basden in *Edgar & Annabel*
Photos Johan Persson

48
Hannes Langolf and Christina May in *Can We Talk About This?*
Photo Gergoe Nagy

50
Joey from *War Horse*
Photo Ludovic des Cognets

52
Flying High Theatre Company in *Alice by Heart* for Connections
Photo Simon Annand

55
Above: Tom Brooke and Rory Keenan in *The Kitchen* **Photo Marc Brenner**
Below: *St Matthew Passion*
Photo Simon Annand

56
Sandy McDade in *A Woman Killed with Kindness*
Photo Stephen Cummiskey

59
Fenella Woolgar in *The Veil*
Photo Helen Warner